

THE NEW ENCYCLOPEDIA DICTIONARY OF MENTALISM

COMPILED BY
BURLING "VOLTA" HULL

REVISED ENLARGED AND ILLUSTRATED EDITION

A GIGANTIC COLLECTION
OF COMPLETE MENTALISM METHODS,
SECRETS, INSTRUCTIONS, ROUTINES, ACTS
PROGRAMS, SHOWS.



Index to Contents

| | |
|---|-----|
| Acme Sealed Billet Test----- | 124 |
| Add-A-No ----- | 163 |
| "Air Tight Prediction" ----- | 4 |
| Aladdin's Video ----- | 99 |
| All Fair Want Ad Test, The ----- | 9 |
| "Any Cards" Slate of Mind ----- | 88 |
| "Any Magazine" ----- | 85 |
| Application for Little Bird in Hair ----- | 102 |
| Astro-Question Chart ----- | 97 |
| "Best" Book Test, The ----- | 86 |
| Billet Reading for Home Program ----- | 123 |
| Blindfold Street Drive, "Volta" ----- | 18 |
| Brain Wave Deck, The ----- | 199 |
| Coronet Trick, The ----- | 174 |
| Decision Control ----- | 145 |
| Developing a Wax Impression ----- | 144 |
| Direct Mindreading ----- | 173 |
| Directions for "The Beacon" ----- | 103 |
| Dr. Stanley Jaks' Prediction ----- | 201 |
| Dual Thought ----- | 107 |
| Eight Transistor Body Contact Receiver, The ----- | 104 |
| Elder Super-Sensitive Blindfold, The ----- | 94 |
| ESpecially Mental ----- | 159 |
| Fifth Sense, Maurice's ----- | 153 |
| \$500.00 Name Challenge ----- | 115 |
| Flawless Spirit Answers, The ----- | 207 |
| Himber's Best ----- | 175 |
| "Imperator" Mental Test, The ----- | 26 |
| Improved Version of the "Last Card" ----- | 177 |
| Improved Question Reading ----- | 21 |
| Keys to Judah, The ----- | 153 |
| Khan Envelope Test ----- | 166 |
| Khan Slate Test ----- | 81 |
| Knock-Out Single Sitting Test for Exposé Show ----- | 125 |
| Last Card, Improved Version of ----- | 177 |
| Lecture for the Sale of Horoscopes ----- | 38 |
| Long Distance Mindreading ----- | 106 |
| "Magitronics" Radic ----- | 100 |
| "Marvelous Gimmick", Himber's ----- | 112 |
| Master Slate Writing, The Volta ----- | 13 |
| Memory Expert ----- | 115 |
| "Mental Heat", Thornton's ----- | 131 |
| Mental Influence ----- | 173 |
| Men-Tal-0 Mystery Act ----- | 5 |
| Mentapad ----- | 83 |
| Merlinic Master Music Mystery ----- | 147 |
| Miracle Prediction, The ----- | 141 |
| Miracles with a Clip Board ----- | 113 |
| Mysterious Dr. C Slate Mystery, The ----- | 16 |
| Nail Writers, Tips on ----- | 193 |
| 99 Tips and Wrinkles for the Crystal Gazing Act-- | 49 |
| "No Assistant" Crystal Gazing Act ----- | 36 |

| | |
|---|-----|
| \$1,000.00 Challenge Mindreading Act ----- | 137 |
| Once in a Million ----- | 157 |
| Other "Ultra" Effects by Thornton ----- | 172 |
| Para Mental ----- | 185 |
| Peculiar Perception, A ----- | 205 |
| Perception Deck, The ----- | 192 |
| Perfect Spirit Rope Tie ----- | 39 |
| Perfection One Man Mind Reading Act ----- | 64 |
| Phantom Dictionary, The ----- | 183 |
| Phantom Orchestra ----- | 48 |
| Phantom Telephone Operator, The ----- | 68 |
| Piano Mind Reading Act ----- | 146 |
| Placement of Little Bird in Blindfold ----- | 105 |
| Possible Impossibility, A ----- | 202 |
| President Calls, The ----- | 105 |
| Psychic Pianist, The ----- | 58 |
| "Psycho" ----- | 180 |
| Psycho-Character Reading and Personal Analysis--- | 195 |
| Psychological Reading ----- | 41 |
| Question Reading, Improved ----- | 21 |
| Real Slate Gag, Gysel's ----- | 127 |
| Resista-Secret ----- | 48 |
| Secret Operation of the Transmitter ----- | 101 |
| Sight Unseen ----- | 204 |
| Silent Thought Transmission Act ----- | 53 |
| Son of a Switch ----- | 90 |
| Spirit Pendulum, The ----- | 143 |
| Spirit Whistle, The ----- | 143 |
| Superior Perception, Ecklund's ----- | 75 |
| "Synonymental", Mellon's ----- | 136 |
| Tel-A-Color Cards ----- | 178 |
| Tele-A-Thought ----- | 35 |
| Telediction ----- | 29 |
| Tele-Pix ----- | 151 |
| Tele-Trickery ----- | 198 |
| Television Thought Transcription ----- | 34 |
| "Tell-It-Test", Leon Maguire's ----- | 132 |
| Third Eye, Thompson's ----- | 182 |
| 30th Century Clip Board, The ----- | 119 |
| \$35.00 Dictionary Test ----- | 144 |
| 3500 Mile Range Election Prediction----- | 152 |
| Thought Coincidence, Bron's ----- | 201 |
| Thought Control ----- | 188 |
| Thousand Dollar Challenge ----- | 189 |
| Ultissimo ----- | 89 |
| "Ultra" Prediction, Thornton's ----- | 169 |
| "Una-Minds" ----- | 111 |
| Vampire's Heart, The ----- | 178 |
| Your Thoughts ----- | 127 |
| Zella Mind Reading Act ----- | 46 |
| Zenith Master Mental Act ----- | 30 |
| Z-Ray ----- | 160 |

Foreword

With more than fifty years as a performer, writer, inventor, publicist and dealer, Burling Hull has built up a gigantic storehouse of information on Magic and Mentalism. He is known professionally as "Volta" The Man With The Radar Mind and his collection of Mental books, manuscripts and apparatus staggers the imagination of even the most knowledgeable performers. A great deal of Burling Hull's practical information has been passed on to the fraternity through more than forty books which he has published over a period of years. The largest of these was the encyclopedic "Dictionary of Mentalism" which appeared in a private limited edition about 1960.

The original edition of the "Dictionary" contained a rather large amount of personal editorial comment which, though of sincere concern to Mr. Hull, provided no pertinent information and distracted from the real value of the book. This material has been deleted to make room for additional content, enabling us to supplement this work with 34 more great mental effects and routines. More than 100 line drawings have been added to this work to help you understand and enjoy the material herein.

We want to thank the dealers and originators whose items appear in this book. All effects contained in the New Encyclopedic Dictionary of Mentalism remain the property of the contributors, originators and dealers who reserve all commercial rights to the manufacture, publication and sale of their own items. We have made no attempt to give credits, other than those which accompany the original manuscripts, because the origin of many mental effects could hardly be traced at this late date.

The first "Limited Edition" of the "Dictionary" had been put together hastily, resulting in a certain amount of vagueness that needed clearing up. We believe that this new enlarged and illustrated edition will be truly appreciated by those who want to use the New Encyclopedic Dictionary of Mentalism as a ready source of reference.

It has always been our aim to provide Magicians and Mentalists with the most valuable information at the most reasonable price and it is with this thought in mind that this book has been published. We hope that you will see a reflection of this aim in the New Encyclopedic Dictionary of Mentalism.

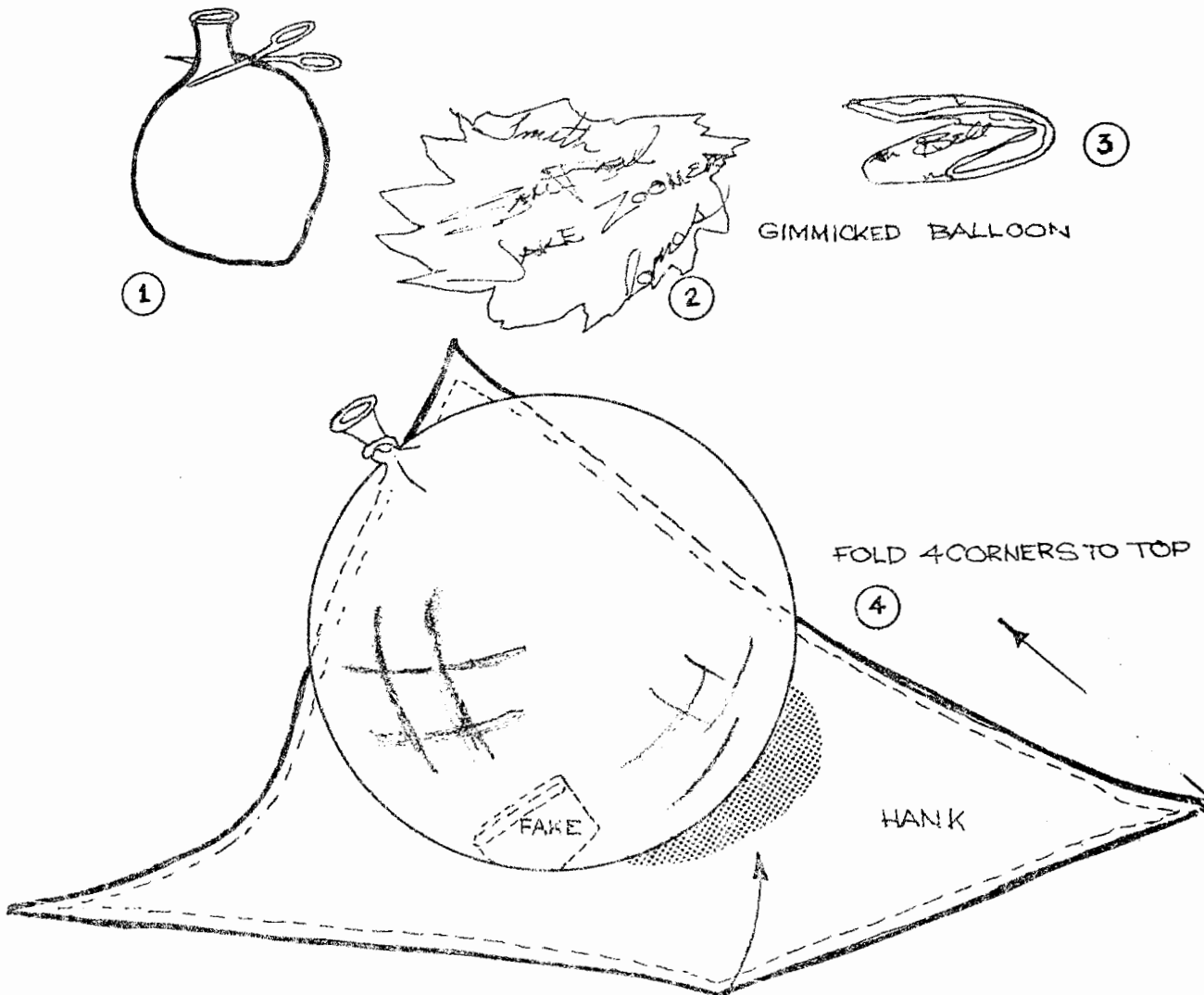
THE PUBLISHERS

"AIR TIGHT PREDICTION"

(Hollywood Magic Exchange)

On a toy balloon which contains a folded slip of paper, the spectators write their names, initials or marks with a ballpoint pen. Performer states that the folded slip contains a prediction of some future event. On that date the balloon is broken and slip contained found to have prediction as promised performer.

The gimmick: Cut the neck off a balloon so you can tear the rest of it into a flat ragged sheet. With ballpoint pen write several names on it. Fold balloon into a package about 1" x 2" and squeeze it with plyers so it keeps its shape. Insert this into another balloon of same color preferably blue and inflate it. It will look like a folded slip of paper. When balloon has been signed by spectators place in a plastic or glass box for display and to prevent balloon from bursting, prepare a duplicate slip with the predictions in left pocket.



Working: Borrow a large, white handkerchief and spread it flat on table. Take balloon in your right hand meanwhile getting folded slip into left hand. Transfer balloon to your left hand placing it directly on top of the slip so your fingers will hide the slip. Lay balloon with slip under it in middle of handkerchief bringing the four corners up to form a bag. Give this to one of the committee and a pin to another person who is told to burst the balloon through the handkerchief. He does so, removes the slip and verifies the prediction. The gimmick apparently becomes one of the pieces of the exploded balloon and attracts no attention.

THE MEN-TAL-O MYSTERY ACT

Effect: Fair cards and envelopes are distributed to the members of the audience, with the request that they write their questions and sign their name on the cards, then seal the query in the envelope. This done, performer collects the sealed billets, inquires of each spectator their name, writes names on the envelopes for purpose of identification. These sealed billets are collected and never leave the audience's sight.

The sealed envelopes are deposited in a fair glass bowl, which is left in the keeping of some disinterested spectator. Performer returns to stage, calls a name, requests the party to acknowledge same by raising the right hand, then answers the question. The spectator holding the glass bowl is then directed to search among the billets and locate the envelope bearing the party's name just called. This envelope is opened by the performer who verifies the question and name AFTER it has been answered! Another name is called, and question answered, same removed from the bowl by the disinterested spectator, and again verified. At the conclusion, the envelopes and cards are returned to the original writers.

This particular routine is designed for performer who works without assistants, anytime, any place and for any occasion. It requires no preparation, no apparatus or special properties. The cards and envelopes, if of uniform size, may be borrowed. The misdirection and psychology of the effect is very clever and the modus operandi is practically undetectable.

Properties: Ordinary cards and envelopes are used, the only restriction is that they must be alike in size and appearance. Small envelopes that can be easily held in the palm of the hand are recommended.

Modus Operandi: For the purpose of illustration and to make the method of operation as clear as possible, we will assume that twenty cards and envelopes are distributed to twenty different spectators who write a question on the cards and seal them in the envelopes. Any number of billets may thus be prepared. The cards and envelopes are distributed and spectators are then requested to write one important question and sign the name in full. The performer distributes the cards and envelopes and is among the spectators at all times. During this distribution, it is necessary that the performer see the contents of ONE card before it is sealed in its envelope. The performer may wait until he sees a finished card, then direct the spectator to insert the card (thus noting the question and name in a glance) the performer showing the audience how to seal them. Or it will be found quite easy to learn the contents of at least one billet while circulating about the writers. (More about that later). Let us

assume that the contents of one billet have been learned, and the other nineteen are unknown, and all cards are sealed in their respective envelopes.

Performer returns to the spectator who possesses the billet containing the information he is now familiar with, and takes same in his hand. He inquires of the spectator his name, in order that he can write it on the envelope for purposes of identification. He knows the name of course, also the contents. On hearing the name, he pretends to write the party's name on the envelope but in reality writes nothing. Assume this party's name to be BROWN. The performer then collects a second billet (any billet) and inquires this person's name (which is Smith). He takes Smith's envelope and apparently writes Smith's name on it, but actually writes the name "Brown." Collecting the third billet, he inquires the name of the third writer and learns it to be Davidson, and appears to write that name on the third envelope, but in reality writes the name of the second writer, or SMITH. This procedure is continued, always writing the preceding name on the envelop just collected, until the LAST envelope is in your possession. On this envelope you write the preceding NAME, and the name just given by the LAST SPECTATOR as his name is written on the FIRST ENVELOPE collected.

We now have twenty envelopes each containing a card bearing each spectator's question and name. The twenty spectators' names appear on the envelopes likewise, for purposes of identification. As each envelope is securely sealed, they may be safely handed to any member of the audience, or placed in a glass bowl, mixed up and this bowl containing the questions placed in the care of some disinterested spectator.

Performer now returns to the stage and is now ready to start the actual demonstration of reading the contents of the sealed messages, which actually repose in the glass bowl, now in the possession of some disinterested spectator. Appearing to concentrate, he calls the name BROWN (this was the first billet collected, and he is also familiar with the question Brown wrote on the card.) Getting acknowledgement from Brown he proceeds to answer Brown's question. During the process of answering the question, he requests the spectator holding the bowl of questions to endeavour to find Brown's billet, which bears his name on the envelope. The performer can wait until he has completed the answer and then takes the billet, or takes it during the answer process. At the conclusion of the answer he inquires of Brown if he was successful in reading the contents of the envelope and asks permission to open same and verify. This he does hurriedly, nods his head and places the card and envelope on the table.

Again he concentrates and calls another name, which is SMITH'S name, and SMITH'S CARD BEARING THE QUESTION AND HIS NAME WAS IN THE ENVELOPE MARKED BROWN! While apparently verifying BROWN'S QUESTION, he LEARNED the NEXT spectator's name and question (Smith). The question is answered, same located in the glass bowl, and then verified by the performer, this modus operandi putting the performer in possession of the next spectator's name and question (which is Davidson) and which is answered. This reading one ahead process is continued until the performer answers all billets.

After the first billet is read and verified, the card is withdrawn from the envelope. The card is then placed on top of the envelope, and card and envelope placed on table. The same procedure is carried out with all questions, the envelopes sandwiching the cards, and all should be placed in sequence in an orderly pile. At the conclusion of the demonstration, when all billets have

been answered, you have the entire twenty cards and twenty envelopes, take the card now resting (last billet opened) on the top of the pile and place it on the bottom of the pile. Now go into the audience and distribute the cards and envelopes, to the original writers, and they are now stacked in perfect sequence and can be paired off as fast as you locate the spectators.

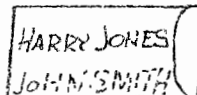
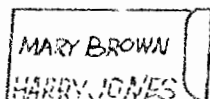
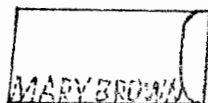
Explanation of the routine: The modus operandi of this effect will no doubt seem very complicated and may be difficult to understand by many. However, in spite of its complicated appearance it is very simple once the idea is grasped! In order to make the exact procedure clear, the modus operandi will be explained in detail, using only three spectators and three billets. While it is not practical to use this method for such a small number of spectators, it will enable you to get a better understanding. The three spectators are Harry Jones, John Smith and Mary Brown.

Three fair cards and envelopes are distributed among your audience of three, a card and envelope to each person. Each write their name on the card and one question. In showing them how to seal the billets (or how or where to write the names) you learn the contents of one of the billets, say Mary Brown's. (It would be difficult to learn the contents of one of these billets with only an audience of three, but this explanation is for purpose of illustration only.) We will assume that Mary Brown's question is "When will I marry?" All three questions and envelopes are sealed, and you collect Mary's envelope first and ask her name. When she replies, performer thanks her and informs his audience that he is going to write each spectator's name on the envelope for purposes of identification and appears to be writing "Mary Brown" on the envelope but in reality writes nothing. He then approaches Harry Jones, takes his envelope, inquires the name, is informed Harry Jones and pretends to write the same on envelope but really writes "Mary Brown." He then takes the third billet and learns the name to be "John Smith" and on this envelope writes "Harry Jones." All envelopes are collected and it is now necessary that he write the last name on the first envelope. That is, he must write "John Smith" on the first envelope which is really Mary Brown's billet, containing her card and the question. In appearances the three envelopes have been collected and each spectator's name placed on their respective envelopes.

Returning to the stage the performer calls the name "Mary Brown" as he is familiar with the question. This question he answers and then he requests the spectator to take Mary Brown's billet from the glass bowl and give it to him. He opens same and verifies it, in reality reading the card written by John Smith bearing his name and question. Having answered the question, the envelope is placed on the table, card on top of it and performer calls John Smith by name and answers his question. Now the billet is given to the performer who opens it for the purpose of verification. The card contained in this envelope is that of Harry Jones. The card and envelope are placed on the other card and envelope on the table top and performer requests Harry Jones to raise his hand. He now answers Jones' question and asks that the billet be given him bearing Jones' name which he opens and verifies. (The last billet is that of the first spectator). These are placed on the table, atop the other two cards and envelopes.

Now examine the cards and envelopes on the table. You will find them stacked as follows:

Mary Brown (envelope)
John Smith (card)
John Smith (envelope)
Harry Jones (card)
Harry Jones (envelope)
Mary Brown (card)



3 ENVELOPES AS COLLECTED
JOHN SMITH MUST NOW BE
WRITTEN ON FIRST ENVELOPE

Note that all cards and envelopes are "paired" together with the exception of the card and envelope on the top and bottom of the packet. Now by taking the top card and placing it in the bottom of the pile, EVERY card and envelope will be in perfect sequence and properly "paired." You are now ready to distribute them back to the original writers. This explanation should make the modus operandi understandable.

Variations: After you have grasped the mode of operation, you will readily appreciate these variations and wrinkles which go to strengthen the routine if you care to use them. As previously explained, any number of questions can be used, but you are to return the cards and envelopes to every writer you answer. It is then necessary that you answer every billet in order to secure the card that was supposedly in the first envelope answered.

Here is a well-balanced routine. Distribute say fifty cards and fifty envelopes and plan to answer twelve or fifteen which will make a sufficiently long program. In the course of distributing the cards and envelopes you will find an opportunity to glance at some ONE billet. (This opportunity may be offered as to pass a card to another spectator near this writer, or you can take the card in your hand and insert it in the envelope advising your audience to put the card in face down, so No One can see it.) You can thus learn this one question. You continue to pass out cards, etc. and now start the collection. Collect half a dozen billets inquiring the writer's name and write their correct name on their envelopes. When you approach the spectator who holds the billet containing the question you know, take it, inquire his name, appear to write same on envelope, but leave it blank. Then continue collecting the next 12 or 14 billets, writing the preceding name on each billet and the last name on the first billet. You now have your packet to work with but you can still continue to collect billets, inquire the writer's name and really write it on the envelope. As you appear to be ~~making~~ taking up too much time, ask the spectators to oblige you by placing their own names on the envelopes for

purposes of identification. Collect all these names in a glass bowl, having first deposited the envelopes you have written the names on. Leave the glass bowl containing the questions with some spectator in the audience and return to the stage. You are now ready to offer one of the strongest routines ever presented by any mentalist.

Questions and names were written on fair cards and envelopes collected and never leave the audience's sight. Each writer's name is (apparently) written on each envelope, these deposited in a glass bowl now in possession of some spectator. Performer calls first name and answers questions which he was able to learn during the distribution of the cards. Verifying same, this gives him the next name and question, etc. The performer must continue until he has answered the cards as prepared by himself writing the names, and on the last billet, he regains the card for the first envelope but he explains that he is forced to close his entertainment due to the time that he consumed and greatly regrets his inability to answer all questions explaining to do so would require several hours. Performer informs his audience that he will return the sealed billets that are left in the bowl and no doubt many writers would not care to leave them about the theatre where so many prying eyes might learn some of their personal affairs. The remaining sealed billets (still sealed) and with the spectator's names on them are returned to the original writers. What could be stronger?

The last routine actually proves that ALL questions were actually placed in the bowl, that performer never approaches them and that the remaining balance were returned, still intact to the original writers, together with those answered. This routine must be seen to be appreciated and will baffle the best of skeptics.

While it is not part of the method or routine to use a plant in this one-man system, it is felt that additional tips and variations will be appreciated by all readers, whether or not they place them in practice. The value of a confederate can readily be appreciated, if this confederate is the first one to be answered, the performer, of course, knows the contents of the billet. In this way the performer never approaches the billets until every one has been SEALED. He then makes the collection.

Again a sensational effect can be created and presented as a special test if a second plant is used. After having answered sufficient questions, the performer starts to return the answered billets, also requests that a spectator or usher aid in the distribution of the remaining billets (sealed), the confederate can put his punch in the show. He can stand and challenge the performer to answer his billet (which he just recovered from the bowl) and here is ample opportunity to present a real test. To create a wonderful effect is merely a matter of showmanship.

THE ALL FAIR WANT-AD TEST

(Burling Hull)

Secret: Burling Hull created a masterpiece when he painstakingly RE-WORDED the advertisements on a page of classified advertising so that FOUR different words appear AT A CERTAIN NUMBER FROM THE BEGINNING OF EACH ADVERTISEMENT. These pages, the size of Popular Mechanics magazine, may be carefully inserted into any magazine of this size for the purpose of this presentation, and are

now available from Micky Hades Enterprises. Each column has a separate word at a certain number. For instance, MONEY is the SEVENTH word in every ad in the entire page.

OFFER is the 13th word in every ad in the 1st column

NEW is the 15th word in every ad in the 2nd column

WRITE is the 10th word in every ad in the 3rd column.

Directions: Place one of the advertisement pages in a copy of the current issue of "The Modern Mechanic Magazine." Put it in the same section with the regular section of "Classified Advertisements" in the magazine. You are now ready. Have a glass bowl and a pair of scissors. In the event that you intend to use all three words or four words - then have THREE PAIRS OF SCISSORS with BLUNT ENDS (without points) such as obtainable at local stores so that you can give one to each of the spectators who are to assist you in this experiment. As there are two styles of presentation depending on whether you plan to have the word appear upon a slate apparently written by the aid of the "Spirits" or appear on a large card placed inside an envelope which you have hung in some conspicuous place before the start of the performance. This feature (the revelation of the word at the conclusion of the experiment) may be prepared according to your preference.

Other ways to reveal the word are to have the word first arrived at by the audience by an apparently free choice - and then pick up a slate and chalk and receive an impression by means of Mental Telepathy of the word which they have selected and which they are concentrating upon mentally.

PATTER AND PRESENTATION

Performance: "Ladies and Gentlemen, for my next demonstration I take pleasure in offering an experiment in Scientific Mental Phenomena. In order to have the material as simple as possible, I will make use of a page of advertisement taken from the CLASSIFIED SECTION of "The Popular Mechanics Magazine." This issue is the issue of (give date of magazine.)

Run over the pages until you reach the Classified Section where you have inserted your extra page. Take the two pages, the one you have inserted and the one directly below it between your thumb and forefinger and TEAR THE PAGE OUT OF THE BOOK. The tearing sound as the genuine page comes free from the magazine will provide the SOUND which makes it appear that you have torn both pages out of the magazine. Separate the two pages, saying, "We will use this page which has the largest number of advertisements on it." Toss the magazine aside and come forward with the single sheet. Hand one of the pairs of scissors to a spectator in the front row of seats, asking this individual to cut the three columns apart, making three strips (column 1, 2 and 3.) Take these columns and distribute them to different persons in the audience handing Column 1 to a person who we will call PARTY NO. 1 - column 2 to a spectator who we will call PARTY NO. 2 and the same with Column No.3. It is suggested that you hand to each of these persons either a small tray on which to cut up the advertisements or a large envelope into which they may drop these clippings as they are cut. Give to each of these persons a pair of the scissors. (By using the small scissors with blunt points, they may be carried conveniently IN THE POCKET without catching on the cloth, and may be distributed right from your pocket without returning to the stage).

"I would like to have each person holding the strips of advertisement cut these carefully apart AT THE BORDER LINE WHICH SEPARATES THE ADS. I believe there are about 20 to 30 ads in each column. I trust that the volunteer assistants will not mind 'cutting up' for a few minutes for the entertainment of the rest of the audience. You do not? Thank you."

"Now it has so often been said that performers in this line employ confederates, so I would like to remove that unfair suspicion from your mind before going further in this experiment. Therefore, if any of you would like to have me change the ladies and gentlemen who are assisting in this experiment and select others to hold these clippings, I will be very glad to do so. Are these persons satisfactory to you? Very well, then we will leave the experiment safely in their hands. Will you please place the clipping which you have cut from the advertisements in the receptacles which you hold" (this refers to the envelopes and trays which you have handed out with the columns). "Now I would like to have the audience choose one of the three individuals holding these clippings, the RIGHT, the LEFT, or THE CENTER ONE. Will someone please call out which is preferred? The party at the right side? Very well."

"You, sir, have been selected. I want you to realize your responsibility to the audience and to be perfectly fair and unprejudiced in your choice and not try to assist me in any way as against the fairness of this test. Will you therefore please place your hand WITH YOUR EYES SHUT among the clippings and select one leaving the choice entirely to chance. You have one? Thank you. Will you now place the other clippings back into this glass dish so as to get them out of the way (bring forward glass dish - have party pour clippings into it). We will now proceed to have a selection made of the words in the advertisement, which we also have determined entirely by chance. (Here the performer employs whichever of the numerous methods of "force" he prefers a few of which we have suggested below). We will assume that the third column is the one which is being dealt with here. He will then use the method to force the 10TH WORD. "The number selected by the audience happens to come out as number 10. Will you therefore be so kind as to count down to the 10TH WORD in the advertisement which you hold? Please be quiet as possible, so as to allow the gentleman to do this without confusion. Have you done so Sir? Thank you. Now will you be so kind as to count down once again to be SURE that you really found the 10TH WORD in the advertisement" (pause for a moment as it is necessary to have the gentleman make sure that he has the correct word before going on with the feat).

Effect 2 and 3. Performer may now pick up the slate and piece of chalk and ask the gentleman to show the advertisement to person sitting at his left and both to concentrate upon the words - pretend to receive the correct impression of the word by means of Mental Telepathy. He may then write the word or rather print it in large letters on the slate which he holds. Then ask the gentlemen to announce the word which is the 10th word in the advertisement selected. It then only remains to turn the slate around and show that he has written the IDENTICAL WORD.

This may be repeated with another of the two remaining columns having one of them selected and then forcing the 15th word if column number 2 is to be used. An effective climax is then to bring out a lady assistant, have her blindfolded. State that this time without a word being spoken, she will

endeavor to receive the impression of the word. This, of course, she can do very successfully because she knows the word in this case will be "NEW."

Effect 3. This is generally sufficient, but if the performer wishes to carry it still further, the 3rd or final presentation may be attempted. In this case bring forward the glass bowl and have ALL of the clippings poured into it and stirred up by someone in the audience. From this, ONE advertisement is selected at random - an entirely free choice. The forcing method employed is now used to indicate No. 7. OF COURSE THE 7TH WORD IS THE SAME ON ALL THE ADVERTISEMENTS. The performer may proceed with a 3rd presentation as follows:

Patter: "To go still further in the realm of mental phenomena we shall attempt a feat involving an experiment in prediction. You sir, who have selected the word from the column and the advertisement also, will you kindly announce the word which you have selected?" (The spectator states that the word is MONEY.) The performer remarks with a laugh, "What a POPULAR Selection you have made Sir. That is something we all like - which everyone will approve of, I am sure. I call your attention to the large envelope which you saw placed there (pointing to it) before the start of my performance. It has been in full sight at all times during this exhibition. Involving as it does the possibility of an experiment in prediction, I want to tell you that within that envelope is a card bearing a word. That word was written BEFORE THE PERFORMANCE BEGAN. I will now open the envelope and withdraw this card. On this card you find that the word "MONEY" has been written which is the IDENTICAL word SELECTED FROM THE IDENTICAL ADVERTISEMENT - ALSO SELECTED by the audience. I remind you again that this was written BEFORE the experiment had begun! -----I Thank You!"

Forcing Methods: A pack of forcing cards made up of 7,10,13,15 numbered cards in rotation. A standard "Changing Bag" on handle. Numbered cards all different shown - tossed into bag - Switch feature of bag operated and cards all alike in other compartment are all that spectator can secure when he "selects" a card from the bag.

Each card having TWO numbers on it (one on each side) enables performer to force TWO numbers at a time, so the effect can be worked, say with two words. For other forcing methods secure the Book "ONE HUNDRED AND ONE METHODS OF FORCING" by Annemann.

York best market. No obligation - write today. Patrick Flaherty, Chicago, Ill. Suite L, 1492 Broadway

MOVIE Film, and money. Send for our on rebuilt. cans, slide pany, Mu BUY Film

time. To goods at prices below the market. Prompt shipments. Write for lists. Lowell Films, Philadelphia

PROJECT money. We offer today. Olive, St. 1

MOVIE C faction of 1 teur outfit: postpaid. Cinema Equipment Corporation, 4809 North Carpenter, Chicago, Illinois.

Mills, Carter Building, New Britain, Conn.

ALL-FAIR

WANT AD TEST

by **VOLTA**

"The Man with the Radio Mind"

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THE VOLTA MASTER SLATE WRITING

Micky Hades Enterprises

This Method is based on the peculiar characteristics of Figures discovered by "Volta," plus a mystifying routine as worked out in connection with another slate trick using non-mechanical slates but which required preparation of the slates and the erasing of the numbers. The routine of moves has been changed lately and employs now part of a variation suggested by Annemann in a trick using cards in place of slates. The Annemann card effect employs the Volta number idea but in a different way; namely, with small numbers which would be useless on the slate. The Volta method also does not employ an extra number. The moves are also different, as the Annemann idea required hiding one side of card, BEHIND THE HAND which would make the feat impossible with large slates - or anything larger than a calling card. A slate cannot be hidden by the hand.

NOTE: The Volta Slate Writing requires NO TREATMENT OF SLATE WITH PAINT - EMPLOYS NO ERASURE - EMPLOYS NO EXTRA FIGURES. Also, uses LARGE NUMBERS covering the ENTIRE FACE of each side - over one of which the answers appear in writing. It requires NO HIDING OF ONE SIDE OF THE SLATES behind the hand - the moves being FREE AND OPEN.

Directions: This trick may be performed with the usual size small slates such as magicians generally use. Or it may be performed with the Giant Size Slates, such as Volta uses, and of the size which Koran uses and the size which we made up specially for Dr. Harmon and Rajah Raboid. The club performer will probably prefer the medium size (6" x 9") slate. It is better to use slates WITHOUT RIMS for this trick. The slates appear less suspicious this way for it appears that they must necessarily be free from mechanical features. This point should be brought out by the performer in introducing his slate tricks.

Preparation: Mark a large FIGURE "1" with the white chalk - starting at the TOP of the slate and bring the line downward USING THE ENTIRE SPACE OF THE SLATE FOR THE FIGURE. MAKE IT AS HIGH AS POSSIBLE SO THAT THE ENTIRE SURFACE OF THE SLATE IS USED FOR THE NUMBER 1. Now ON TOP of this write the answers that are supposed to come from the spirits - WRITING THEM RIGHT OVER THE NUMBER 1 ON THE SLATE. A good idea is to use a red chalk or an orange-colored chalk for the answers - so the performer will not be suspected of having written these answers himself with the white chalk which he has in hand at the time he is marking the NUMBERS. You are now ready to perform. Lay this slate MESSAGE SIDE DOWN - on TOP of the other slate.

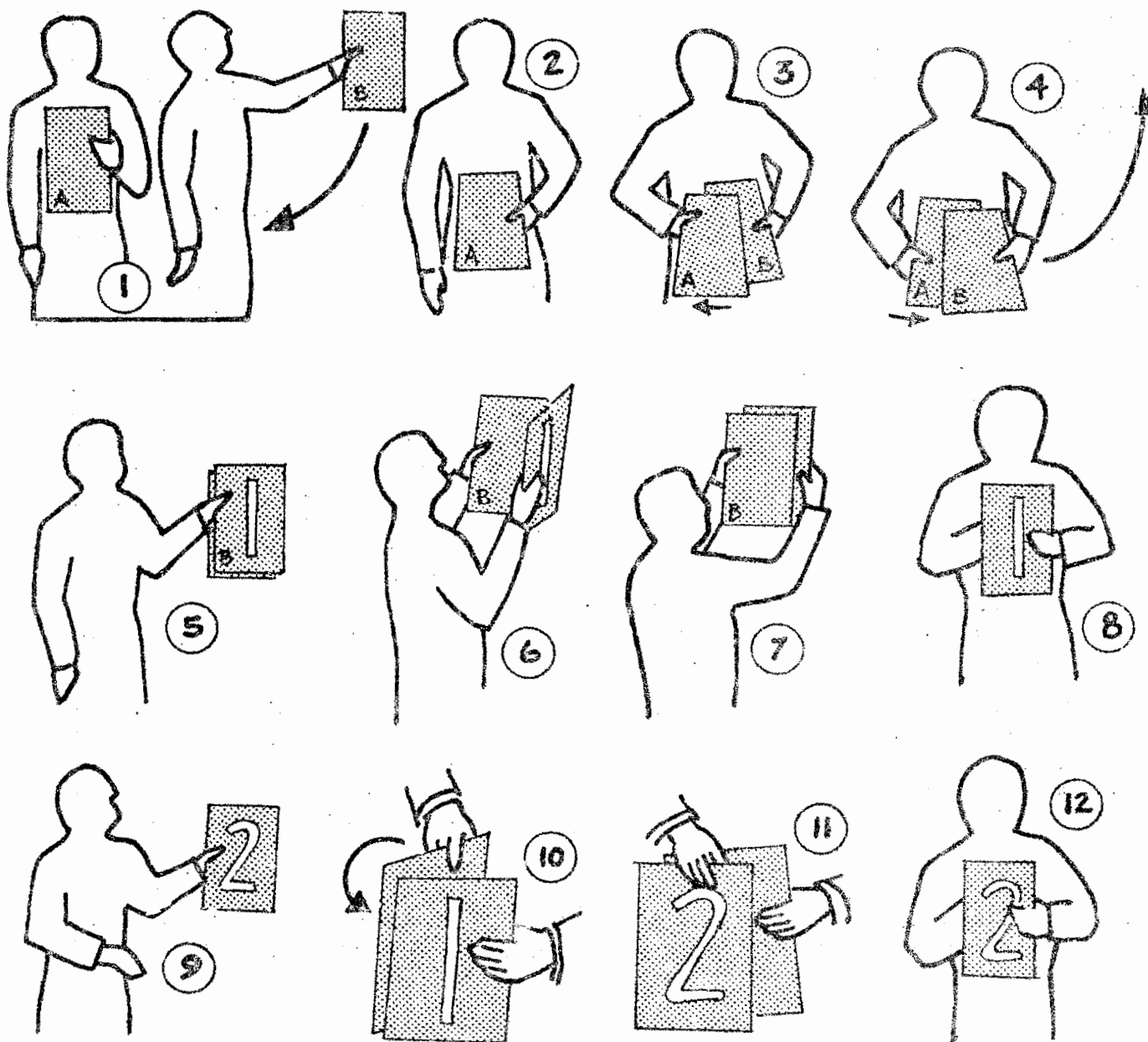
Performance: Bring out the two slates. While talking, hold the slates together in the left hand and carelessly turn them to show the UPPER and LOWER SURFACE of the packet of two slates held together - and back again. End with the Slates in front of you as in ILLUSTRATION 2. The top slate (toward audience) we'll call SLATE "A" - on the underside of which is the WRITING.

Next draw the two slates apart as in FIGURE 3 drawing the top SLATE "A" to the right. Put the slates together again with "B" on TOP (Fig. 4) BE SURE TO KEEP THE SLATES HELD DOWN IN THE POSITION SHOWN IN FIGURE 4 BECAUSE THE MESSAGE IS ON THE BOTTOM OF THE PILE, THEREFORE THIS SIDE MUST BE KEPT TOWARDS YOUR BODY AND AWAY FROM THE AUDIENCE.

SWING AROUND toward THE LEFT (see Figure 5) AND MARK A LARGE NUMBER "1" ON THE UPPER SURFACE OF "B" - make this figure exactly the same as the FIRST Number 1. Remark, "We will call this side No. 1. I will mark it to identify it."

NOW RAISE THE LEFT HAND EDGE OF "B" (see Figure 6) - like opening a book - and slide it AROUND BEHIND (Figure 7) the other Slate. This now becomes the BOTTOM Slate.

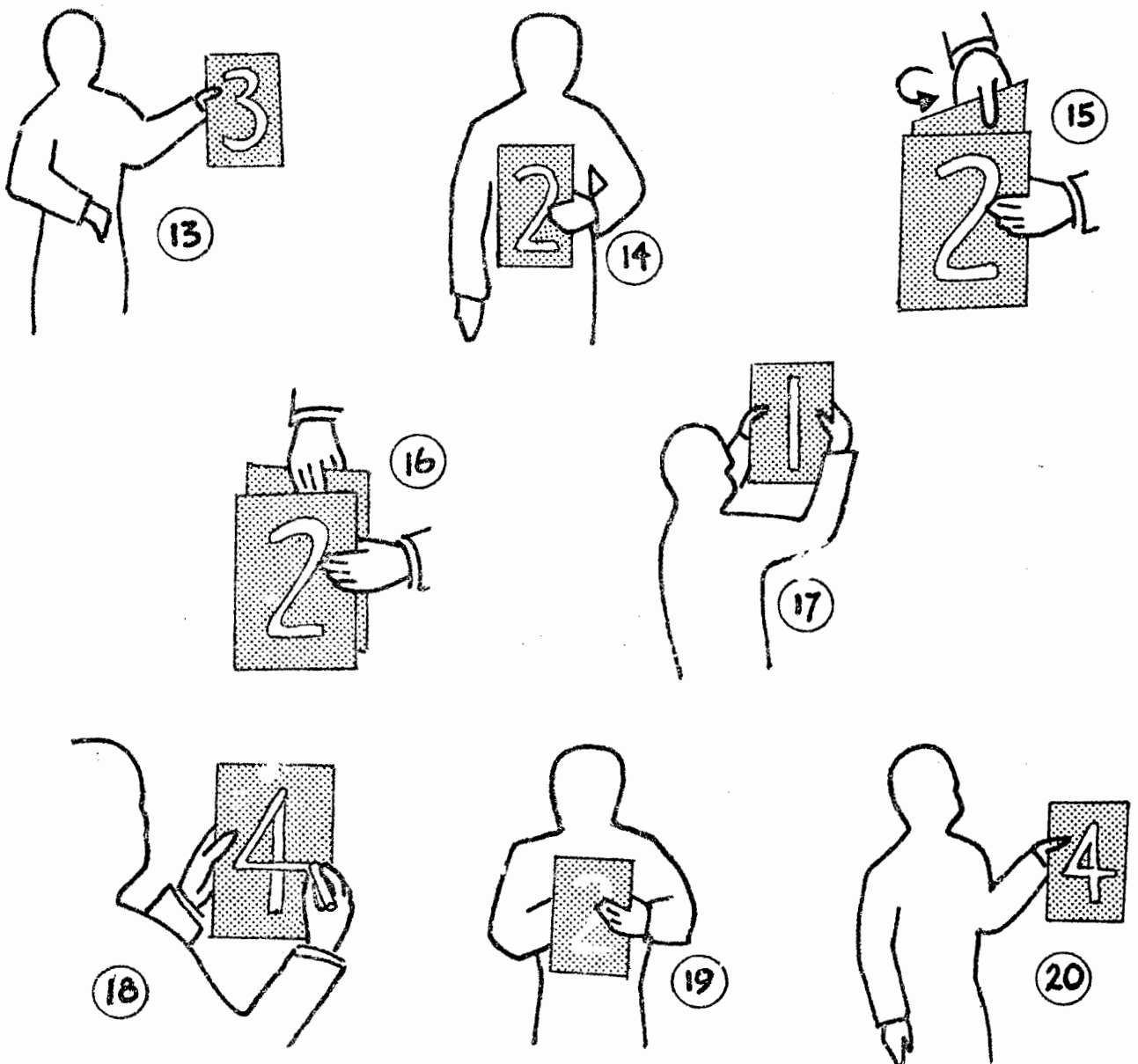
Turn facing the audience and hold the slate AS IN FIGURE 8. Write a large number 2 on this surface - filling up the ENTIRE SPACE on the Slate. Make a half turn to the left and show this side blank also with exception of NUMBER 2 (Figure 9). Remark, "We will call this side 2." Then swing back to position Figure 8.



Take the LEFT HAND EDGE (Figure 10) and open the rear slate bookwise under-cover of the front slate - then slide it around IN FRONT of the other slate (as in Figure 11). This presents a new side facing you. Mark a large number 3 on this side (Figure 12) and show it to the audience as in Figure 13 - then back to position 14.

Now here is where a little caution must be observed. Again open Slates bookwise - but this time DO NOT SLIDE IT AROUND IN FRONT of the other slate but just TURN IT AROUND and replace it back against the other Slate. (Figs. 15 and 16). THE ORIGINAL Number 1 is now FACING you. But this is UNKNOWN to anyone but yourself. (Fig. 17 shows performer's view at this point).

Now holding the chalk as before, PRETEND to draw a straight line from the top downward as when starting to write a number 4 - but keep the chalk AWAY from the surface. Just let your fingernail draw down against the slate which makes a SOUND similar to the chalk. Then draw the two lines which change the



number 1 into a number 4 (as shown in the BACK VIEW Figure 18). Figure 19 shows the view as the audience sees it. Show this as in Figure 20 saying "We will call this side Four."

Now tie the slates together with a piece of tape remarking "That way we have shown and NUMBERED as I have shown them, EACH OF THE FOUR SIDES." Tie them with a piece of tape and hand them to the audience to hold - or hang them in a conspicuous place.

An excellent trick to perform at this point is the "All Fair Want-Ad Trick". Another excellent combination effect may be selected from the book entitled "THE WORLD'S GREATEST BOOK TESTS" which gives 12 excellent methods of tricks suitable to use in combination with Volta slates.

A little practice until the routine becomes automatic and almost second nature and you have mastered the MOST PERFECT SLATE TEST EVER INVENTED using ORDINARY non-mechanical slates. The principal is DIFFERENT employing principles of optical illusion with the principle of psychology that the mind cannot remember the confusing moves when a slight variation is made on the last turn - combined with this is the fact that the peculiarity of the figure 4 being merely an addition to the figure 1, makes possible this wonderful combination. An excellent example of Modern Scientific Magic Principles - which do away with clumsy mechanical devices, exchanges, undercover work and subterfuges or any QUICK MOVEMENTS.

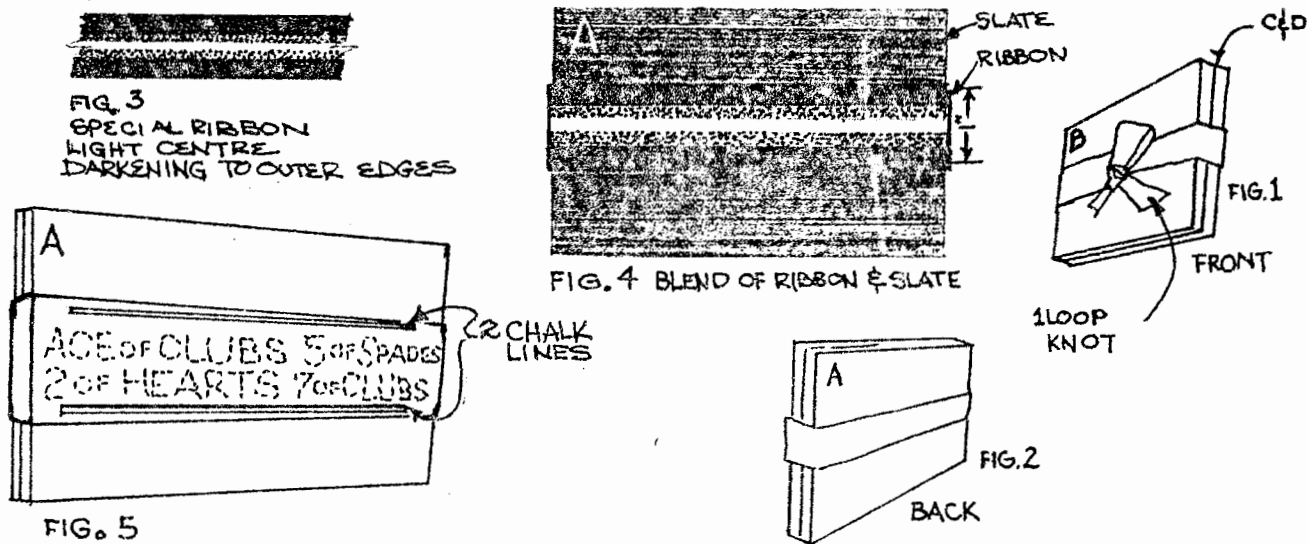
EVERYONE will ask you to DO IT AGAIN - because no one will be able to BELIEVE their own eyes. But DO NOT REPEAT IT and risk detection. Do it just ONCE, doing it cleanly and showing everything so that all can see it - and let that suffice.

THE MYSTERIOUS DR. C. SLATE MYSTERY

Invented by Dr. Hereward Carrington

This slate Mystery which was the first as well as one of the BEST non-mechanical methods to do away with flaps, etc. I had the honor to introduce at the time I was the magical inventor and technician for Poole Brothers Co., then the headquarters for Mindreading and Spiritualistic Material. It has been the most widely "stolen", "lifted", and "borrowed" effect in this line I have ever seen.

But if anyone wants to know the true origin of this excellent feat, he has only to turn back to his files of "THE SPHINX" for 1920 and read the advertisements of it and the TESTIMONIALS quoted in the numerous Poole Brothers advertisements month after month plainly on exhibit therein.



Effect: Two perfectly unfaked slates are brought out and shown back and front. As each side is shown, it is lettered respectively: A, B, C and D. The spectators themselves may mark each side as shown. Slates then tied together and held by audience. A message appears on one of the slates, preferably one giving the answer to a row of figures a word from a dictionary test or the names of two cards selected by the audience.

Among all the purloined samples of this trick I have seen NONE which had the proper kind of ribbon supplied with it. The slates are to be tied together later. So what is more natural than that they should be brought out tied up with a strip of ribbon as shown in Figure 1? Perfectly natural. The ribbon is tied as shown in Figures 1 and 2, showing back and front. The ribbon is a special kind. It is light colored in the center and GRADUATES OFF INTO A DARK BLUE-BLACK WHICH CLOSELY MATCHES THE COLOR OF THE SLATE. (Fig. 3). Therefore the ribbon really appears about ONE-HALF AS WIDE AS IT ACTUALLY IS because the edges blend off into the slate. An optical illusion in fact. Note Figure 4 to show this BLENDING ILLUSION effect.

Refer to Figure 5 and note that the names of two or three cards can be printed underneath the part where the ribbon passes over the slates.

Working: Show the REAR (message side) first. Mark with chalk in upper corner the letter "A", saying "This we will call the A side." Turn the tied slates around and show the FRONT or TIED side of slates shown in Figure 1. Mark "B" on this side and call it the B side. Pull the end of the single-bow knot and SEPARATE the slates showing the INNER SIDES. As the "message" is now on the side which is AWAY from the audience (on the "A" side) you can show the inner surfaces freely. Mark one of these inner surfaces "C" and the other "D".

Put the slates together BUT WITH THE "A" SIDE BETWEEN THE TWO SLATES and retie the slates as before. Hand these to a spectator. Have two cards selected (use my Svengali Forcing Pack or force otherwise) - or use a good dictionary test. Have slates opened and message discovered.

My personal contribution to this effect was the use of (1) the Special OPTICAL ILLUSION type of ribbon, (2) using TWO LINES, one above the other, for the words - instead of the single line. This also serves to create a most amazing optical illusion as the two lines made rather short and coming near to edge of the ribbon LOOK WIDER THAN THE RIBBON ITSELF AT THE CONCLUSION OF THE FEAT. White, as we all know, makes anything appear LARGER than a dark color - such as used for the ribbon edges.

"VOLTA" BLINDFOLD STREET DRIVE

To get a clear picture of the subject the reader must first realize that the drive is a PUBLICITY STUNT purely and simply - and not a clever "Trick". It is sometimes hard for a pure MAGICIAN who features the use of extremely baffling principles and strives for undetectable "principles" to realize that in this present PUBLICITY stunt he is entering an entirely DIFFERENT FIELD. Here the TRICK METHOD employed is relatively UNIMPORTANT while the PUBLICITY ANGLES are all IMPORTANT! Many of the greatest and most successful mental performers use extremely CRUDE METHODS, but employ good PUBLICITY results.

Effect, briefly, is that performer advertises (1) his show, or (2) a big charity drive, (3) the opening date of some store, (4) the first showing of a new auto or truck model by an auto dealer or other interests, publicities. By newspaper advertisements - by announcements over Radio, paid for as "spot" announcements by dealer or theatre, at a cost in most towns of from \$1.00 each up to \$3.00 and \$5.00 in larger towns and by announcements from stage of theatre by performer or manager of theatre and also sometimes by loud speakers driving through town, that on a certain date--

Dr. A, one world-famous mentalist, will drive a late model _____ car through the city traffic AFTER BEING BLINDFOLDED. "How does he do it? How can he do it? Will he be able to do it? Come and see him attempt it at _____ A.M. starting on the corner of _____ Ave. and Street on _____ (date). You have HEARD about him! NOW COME AND SEE HIM DO IT with your own eyes."

Arrangements can be made by contacting in person or VIA YOUR MANAGER the local car dealers and explaining the great publicity benefits that will result from (1) the pictures in newspaper showing their car used in the stunt, (2) your announcements from stage and radio announcing that you will use "a beautiful new model _____ furnished by _____ Co. leading car dealers in (name of local town). Also the blindfolding will take place on an open model so-and-so truck from the same company parked on the corner of above streets. The public is INVITED FREE.

Arrange with dealer to have signs made advertising that car is furnished by the dealer and have them hung on the sides of open truck. Have the truck

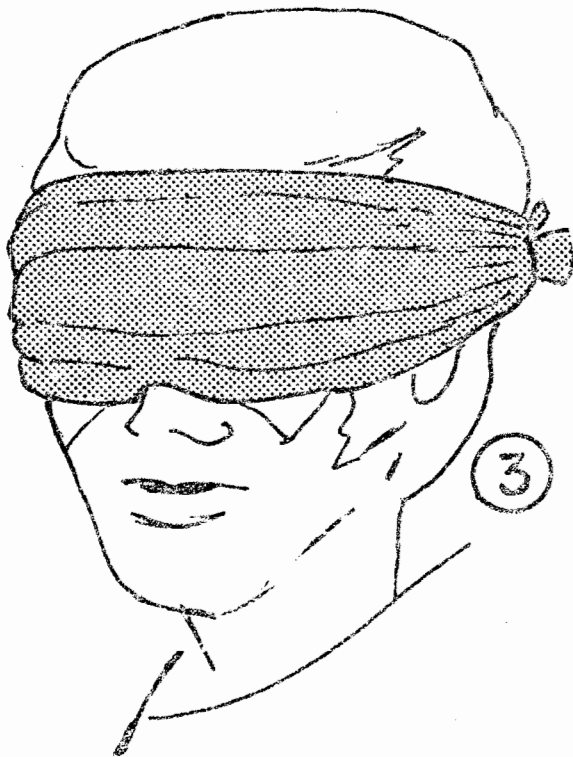
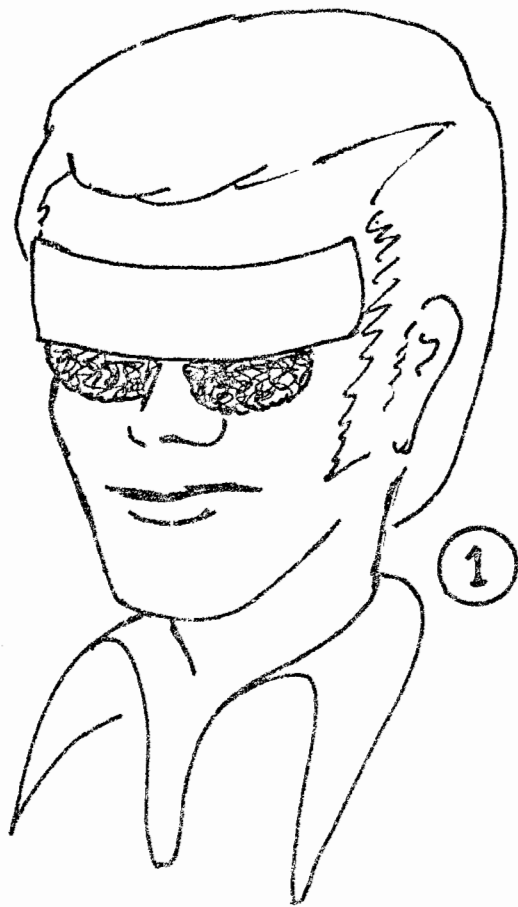
bearing advertisements parked all day if possible at prominent corner where the most passersby will see the ads.

Car dealer will usually pay \$50 to \$100 per day to you for advertising their cars. Some performers do not bother with this fee, but insist on a quarter or half a page of advertising space of the dealer, carrying the mentalist's PICTURE, say a portrait, in one corner and a picture of him sitting blindfolded in the car - and run for several (THREE DAYS AT LEAST) days in the local newspapers.

On the day of the stunt have a bridge table and two folding chairs placed in the truck. Secure a committee of two or three well known persons connected with the car dealer, chamber of commerce, head of any organization sponsoring your show or similar personages to be at truck and stand beside you.

After a short address telling them what you will do and that you are appearing at such and such a theatre or show on certain days, that the truck has been furnished to you by the leading car dealers, so and so company, and also that you will use for the drive a brand new so and so model from the so and so company (mention the name as often as possible in talk.)

Ask committee men to step forward. Take your blindfold and place it over the eyes of each member asking them to notice it completely obscures all sight and visibility. While holding it over eyes of one man ask him if he can see what your manager is offering to him. Have manager hold out a \$10 bill and wave it about toward him. Committeeman will reply that he cannot. Reply, "Thought not, that was a THOUSAND DOLLAR BILL he was holding out toward you, sir! I know if you could have seen it you would have taken it." This Volta gag is good to use as it RELAXES everyone with a round of laughter from the crowd. If he asks for it then, you can say "Oh now, we have to keep that in case we smash up this nice new so and so model." And that will get another laugh. Use any PRELIMINARY steps of blindfolding you prefer - the wads of moist cotton flattened into three-inch disks, flattened against the palms, etc. or any of the methods in the book "THE WORLD'S BEST BLINDFOLDS". Then turn your head back until you are facing directly up toward the sky. By seating yourself in one of the chairs this becomes easy. Place strips of adhesive tape - first strip from left to right temple across top level of the eyes and the cotton disks or pads thereon (Figure 1) and as this is done by either you or your assistants or manager BRING YOUR BROWS DOWN IN A DEEP FROWN (which will be hidden by hands) placing strip across face. Now place a second strip over left eye from point about midway between eyebrow and hairline if you are not bald and passing over the cotton pads and down to the left cheek, RETAINING THE SCOWL OR FROWN MEANWHILE. Repeat similar treatment with another strip over right eye and pad. (Fig. 2). Now pick up the blindfold and holding it with THUMBS ON THE UPPER SIDE and fingers on the lower side, bring hands up until the blindfold is directly across the eyes from left to right and ask committeeman to tie ends of blindfold at the back of your head. To assist party in doing so you BEND FORWARD UNTIL YOUR FACE IS FACING TOWARD FLOOR. As your head moves forward you find it EASY to press the blindfold firmly against the EYEBROWS and at the same time relax your scowling position of brows, which on raising up will - with pressure of fingers against brows and slightly pushing upward with the fingers - cause the adhesive tape end that is against the cheeks to break free. This pulls the pads upward or rather causes them to naturally rise upward, leaving a neat space under lower edges of cotton pads.



Now by glancing downward you can see quite clearly under the blindfold along either side of your nose. If a beginner and you become confused, you can easily break the tape away from the cheeks with your thumbs and lift pads up from eyes as your thumbs are on the INSIDE next to your cheeks.

Have CAR STARTED AND WARMED UP by dealer before you get into it, so it will not stall while you drive slowly at 8 or 10 miles through town. Have committeeman and assistant or manager assist you down a short step ladder to ground and then into the car you will drive. Some performers add touch of having one hand or wrist handcuffed or chained to steering wheel spoke. Or a chain handcuff may be used. Explain this is so performer cannot escape from car in case of accident. Start drive with a blaring of horns, both yours and cars from dealer or theatre owner. When you come to corner slow down and stop. If there are traffic lights you can tell by noticing the other cars on opposite side of road coming toward you are stopping. Then when lights change you will note them starting and you can start also. AS YOU TRAVEL MUCH SLOWER THAN OTHERS IT IS EASY TO BE GUIDED BY THEM AT ALL TIMES. At times you can put your hand to your forehead and bring back head as if concentrating on what to do next. Especially when it is desired to turn a corner. You can put hand to forehead dramatically and "think" a bit, turning head slightly to that side and then nod head as if satisfied and extending hand in that direction, turn corner slowly.

At finish of drive ask party to untie blindfold. To assist them you naturally turn face downward and place hands against cloth again to keep it from dropping to the floor and WHILE DOING THIS, DRAW BLINDFOLD DOWNWARD AGAIN AND PRESS THE ENDS OF ADHESIVE AGAINST THE CHEEKS so they will again stick to the cheeks and pull pads down a bit too if they have been moved up too high. Everything will then appear as at start.

Blindfold can be made of velvet of lightweight, or velveteen. By picking out every CROSS THREAD along the LOWER $1\frac{1}{2}$ inches of the cloth, it can be made so that you can see through it at that part. Pick out the threads with a large needle and pull them free with tweezers. Some performers just use chiffon velvet which is transparent toward light feeling correctly that the preparation of the eyes with pads and adhesive tapes is sufficiently convincing. Others show one blindfold and have it tested, and then while pads and adhesive is being placed on eyes, the manager or assistant holds blindfold and switches it. Others use the cross stitch binding in center of doubled cloth. As ends of blindfold are tied tight this causes the diagonal stitching to open up like Lazy Tongue and leaves good visibility in the center as only ONE layer is then in front of the eyes.

Ed Mellon presents

A. J. G. Thompson, Jr. Creation

"IMPROVED QUESTION READING"

I guess I must have looked at them all -- all the many, many methods for reading sealed messages that have appeared in profusion since the twenties. Designed primarily for answering-of-question acts, there were none that, in my opinion, approached perfection of the type I was seeking. After years of fruitless searching, I finally developed a set of moves....not difficult ones either.....that produced the desired effect for me.

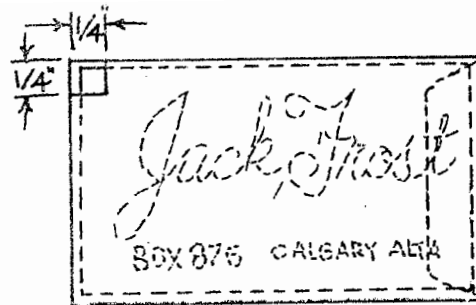
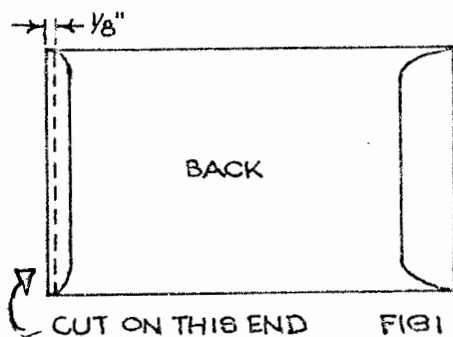


FIG 2 FRONT OF PREPARED ENVELOPE

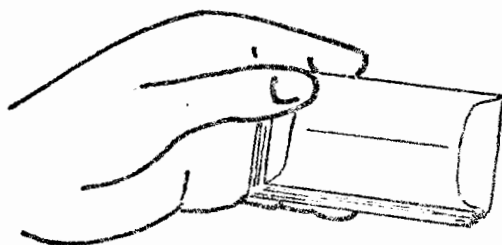


FIG 4 THUMB GOES OVER CUT-OUT

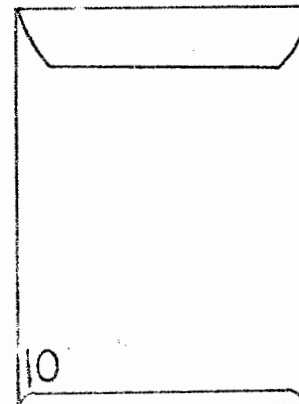
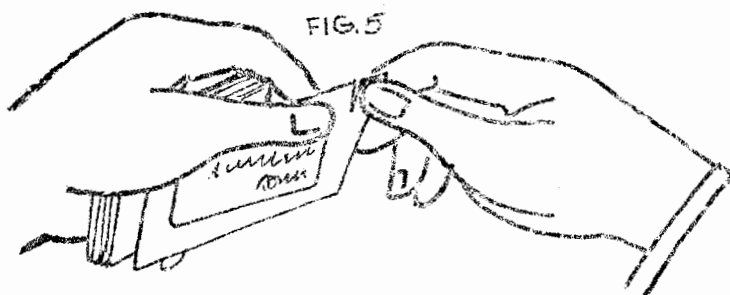
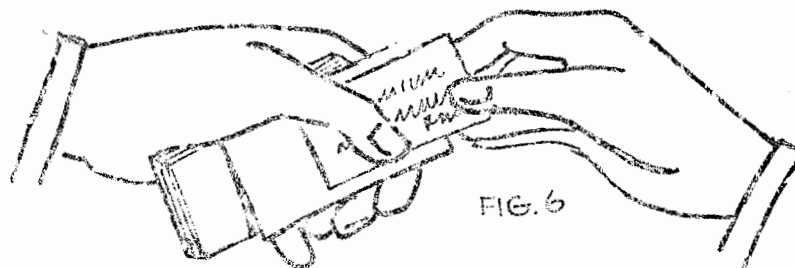


FIG 3 METHOD OF NUMBERING ENVELOPES



Not more than ten small (business size) white cards and ten envelopes (flap-on-end type), into which they will fit, are employed. Prepare one of the latter by snipping one-eighth inch off the bottom end. (Fig. 1). Cut a 1/4" space (a size that can be concealed easily by the ball of your thumb) from the FACE at the bottom edge, (Fig. 2) and arrange the envelope as the lowermost one of a stack of 10, cut-out side down.

Hand out the cards, instructing the spectators to write any questions they wish and then hold the cards writing side down. Also give an envelope to the last person to receive a card; retrace your steps to the others and hand them each an envelope, finally returning to the first man who, by that time, should be finished writing.

On the pretext of showing him what is to be done, take his face down card, insert it in the remaining envelope (the gimmicked one) and seal it in full view, showing it on both sides as you explain, not only to him, but the other writers as well, the procedure to be followed. As you hold the envelope aloft, remark that "it should look like this". Tell the first spectator, before who you stand, that he is number 1 and that you will so mark his envelope for later identification. Lay the envelope on your left palm (flap side up) with the open (slit) end nearest you, and WRITE 10 WHILE APPARENTLY WRITING 1 along the left edge (lower corner Fig. 3). Cover the small figure with your left thumb and gather the other sealed envelopes and number them always writing the numbers one behind thus:

| | | | | | | | | | | | |
|----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|-------|
| (bottom) | 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | (top) |
| | (1) | (2) | (3) | (4) | (5) | (6) | (7) | (8) | (9) | (10) | |

Return to the front, holding the envelopes high above your head in full view. Once there, bring the stack down in front of you, in the action turning it completely over (with the help of the right hand), so that it may be held by your left fingers on the side towards the audience, and by a moist left thumb at the rear over the cut-out and resting on card number 1 (envelope 10 Fig. 4). If the penciled numbers have been placed properly, 9 will be covered by the left fingers.

Recapitulate and explain that what you hope to do is to hold the envelopes up one at a time and divine the contents of each, "like this". As you utter this phrase, press lightly with your left thumb on the exposed card, and, with your right fingers, pull the prepared envelope off the stack. BEFORE THE EYES OF THE AUDIENCE, YOU HAVE REMOVED A CARD FROM AN ENVELOPE. The card remains on the rear of the stack, completely out of the spectators' sight, but with the writing in your full view. Replace the empty prepared envelope under the stack (on the side nearest audience.)

There are two courses open at this point: (a) with your right hand pick up the envelope AND the exposed card nearest you (envelope is marked 1, but contains card 2) and hold it to your forehead, or above your head. While this position is being maintained, the stack in your left hand can be turned over casually to demonstrate without comment that everything is in order; or (b) you can pull out the envelope numbered 1 and hold it aloft, leaving the exposed card on the rear of the stack, this being accomplished because your moistened left thumb is pressing on the card. At this point, the upheld envelope can be turned casually, so both sides are visible. It is a good idea to alternate (a) and (b) as the remaining questions are answered, which will prove most confusing to the onlookers. In either case, there is ample time to ascertain what has been written, when first the card is removed from the envelope.

After answering the first question, if (a) has been used, push the envelope back on the stack under the left thumb, so that about half of it extends over the right edge of the stack and slightly above the latter. Or, if (b) has been used, place the envelope in the same position, but between the exposed card and the stack, and then push the exposed card to the right with your left thumb until the card is directly behind the envelope, which was held aloft in your right hand.

Utilizing both hands, shift the position of the envelopes and visible card until the stack and card can be gripped by their upper edges between the little, third and middle fingers on the side nearest the audience, and by the fleshy base of the thumb on the side facing you. (See Fig. 5). Attaining this position will free the left thumb and forefinger which grasp and hold the extending edge of the envelope while the right thumb and fingers tear off the end. Shift envelopes to position as shown in Fig. 6 and with the right forefinger and thumb, withdraw the card therein, apparently verifying the information you have just revealed, but really reading what is on the number 2 card. Bring this card toward the left hand, apparently with the intention of securing the clipped envelope. Slip card 2 under the left thumb, grasp the other card (1) and the extending envelope between the fore and middle fingers of the right hand, and withdraw both to the right, at the same time retaining card 2, just left by the right hand, by pressing tightly against it with your left thumb.

The picture to the audience is that you have picked up a sealed envelope bearing the figure 1, held it to your head, divulged the contents and opened it for verification.

When you return the card and envelope held in your right hand, spectator number 1 discovers that it is really his card and apparently his envelope too, for it bears the Number 1.

Utilizing either (a) or (b) depending upon which method was used first, proceed in exactly the same manner with the second question, lifting off envelope Number 2, but actually containing card 3. After answering, return card 2 and envelope marked 2 to the second spectator.

Continue the foregoing procedure until there is but one envelope remaining....number 10. On the side facing you will be the number 10 card. After answering the question, turn the envelope end for end in a vertical plane, which will bring the gimmicked end to your right. Tear it off, thus getting rid of all the evidence. Apparently remove the card from the envelope, actually pulling it off the back with your right thumb.....a perfect illusion. Pretend to check the written question and then return both card and envelope to the person who wrote the question.

PART II

For those Mentalists not particularly interested in question reading, a shorter test, employing only three envelopes and card, but the same basic move, is possible.

The primary difference lies in the fact that the first spectator is asked to write any number, the second person, a word and the third to draw some simple design.

After marking and collecting the envelopes containing the cards as described in Part I, and returning to the front, point out that the three forms of expression have been used....numerals from the Hindus, letters from the Phoenicians, and design, or Hieroglyphics from the Egyptians. Then as in part One, explain that what you hope to do is to hold up the envelopes singly and divine the contents of each, "like this". It is at this point that card number 1 is removed secretly from the envelope marked 2.

Complete the test as previously described, alternating procedures (a) and (b).

PART III

It is possible to present Part II as a portion of a two-person routine. After seating your Medium somewhere to your left with a pair of sizable slates easily accessible to her following completion of a previous test, explain that you are going to give her a rest and that you will prove that you can do something besides looking wise. Hand out the three cards and envelopes and proceed as described in Part II, up to and including the point where you disclose the first digit of the number. Apparently encounter difficulty "getting" the second. Fuss around, blaming the spectator for not concentrating. Then, in a sentence telling him to think, code the number to the Medium who is resting apparently and, therefore, paying no attention to the proceedings. Suddenly she says sweetly, "I don't like to interrupt, but I believe that the number you are trying to get is...". This usually produces a small sensation when the spectator announces that such is indeed the case.

A bit of amusement can be injected here if you will say resignedly, "Now, Ladies and Gentlemen, you can see for yourself what kind of home life I have. The other night I was sneaking in at rather a late hour when I heard her say, 'So, playing cards again! Lay the \$3.45 you won on the dresser. If you had quit an hour ago, you would be \$6.19 to the good'".

Proceed successfully with the remaining digits and, when you are ready to return the first card and envelope to the writer, have the Medium approach from the left and hand her the two items in your right hand across your left arm which should be extended slightly towards the audience, the remaining envelopes being clutched by the left fingers and thumb. This procedure becomes important later.

Continue with the name card. When the time arrives for the Medium to return it, have her approach as before; that is, from the left. This time, however, she should bring with her the pair of slates and two pieces of chalk. As she takes the card and envelope preparatory to returning them, she looks directly at card 3, which is in full view in your left hand (card 2 and envelope are handed across the left arm as previously described) and memorizes the design.

After the Medium has returned the card and envelope, have her hand one of the slates to the person who drew the design and then withdraw to a position about equidistant from you and the spectator. Reveal by description the type of drawing, after requesting the spectator to reproduce it upon his slate and then instructing the Medium to draw what she thinks it is upon her slate, both

without showing the results. This portion can be made more effective by having the Medium handle the entire matter in the audience, so that it will not be necessary for you to say anything.

For the climax, point to the Medium and have her turn over her slate, whereupon it will be seen that she has drawn a figure exactly as you described it. Then ask the spectator to turn over his slate, which proves that both you and your Medium are correct.

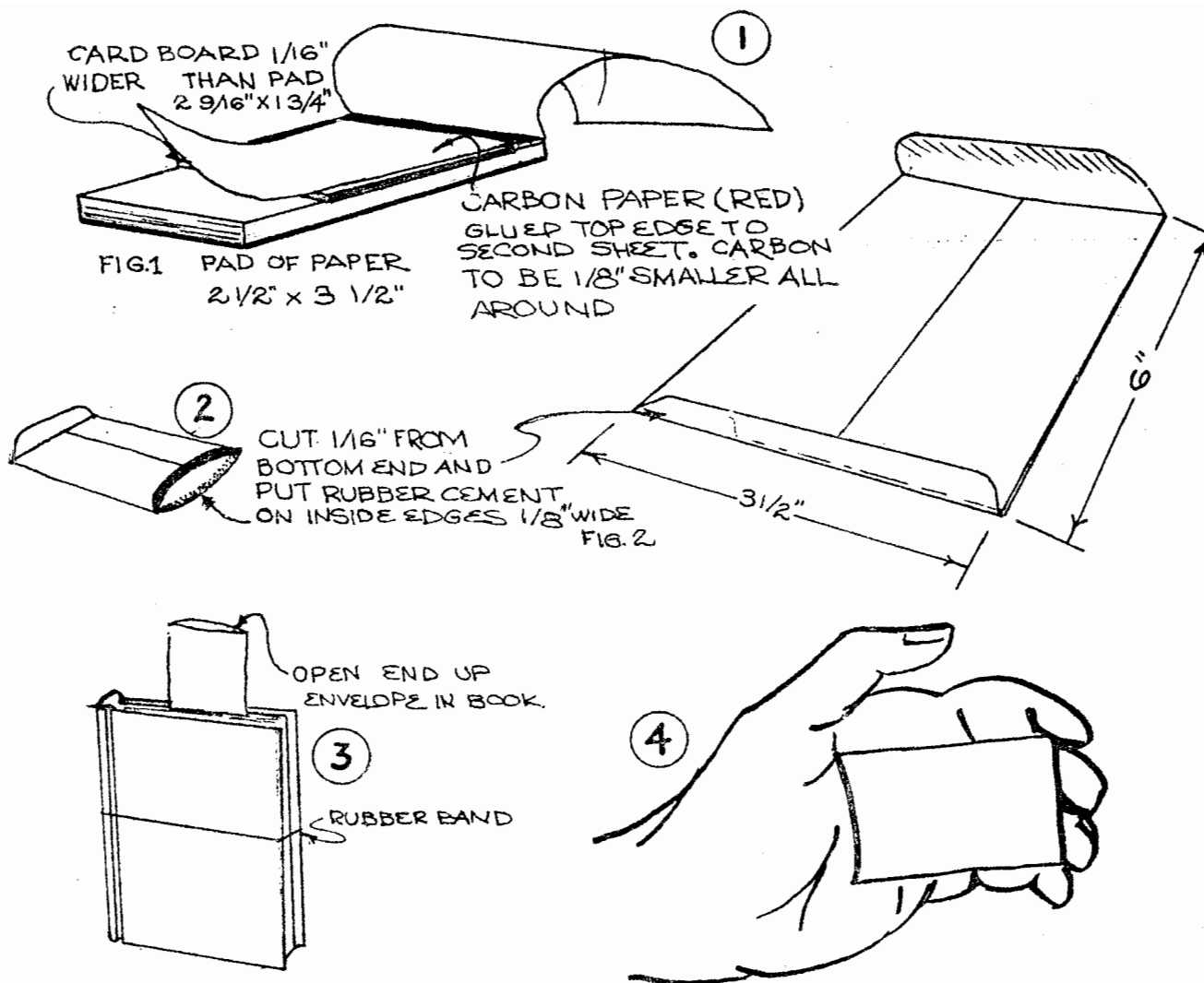
THE "IMPERATOR" MENTAL TEST

By Bryce Chambers

A common shortcoming among many otherwise excellent mental effects is a lack of directness and a content of extraneous actions on part of performer. It then takes ample misdirection to make such an effect convincing and to keep the audience from interpreting such moves as mere trickery. The author believes the following to be very direct and effective, and just the course of action a genuine mentalist might follow.

The effect is somewhat different from the usually presented mental mystery. Three cards are sailed into the audience and the audience members whom the cards touch are invited to arise. The performer calls attention to a sealed envelope standing in full view and says he will mentally convey or transmit what he has therein written to the three standing. The first person calls aloud the first number coming to mind following the performer's deep concentration. Likewise the second person calls out a person's name, and the third person calls out any single word in the English language. As these are called out, the performer writes them on a pad for future reference. Dropping the pad, he walks over and picks up the sealed envelope and forthwith hands it to anybody in the audience. This person, after verifying that the envelope is tightly sealed, tears it open and removes a card (written in red pencil) and reads aloud the items which check almost exactly with the previously tabulated items.

The materials needed to bring about this startling test are: a pad of paper about $2\frac{1}{2} \times 3\frac{1}{2}$ inches; a piece of red carbon paper a little less than pad size; a piece of light flexible cardboard $2\frac{1}{2} \times 1\text{-}3/4$ " cut from the type used for taking notes, etc.; a drug envelope about $6 \times 3\frac{1}{2}$ inches (one opening at the end); a tube or bottle of rubber cement (Carter's rubber stationery cement is suitable as it has an attached applying brush). All of the items are obtainable at a stationery or office supply store. Also used is any fairly thick book which serves as a stand or holder for the envelope.



To prepare the pad, slip the carbon paper under the first sheet and with a drop of glue affix it at the top to the second sheet to prevent its dropping out. The piece of cardboard is slipped under the red carbon paper and is centered in the pad. When this card was cut, however, it was cut just slightly wider than the pad - about $\frac{1}{16}$ inch, and when it is centered in the pad there is a very slight overlap along either edge (see Fig. 1). Take care in subsequent handling to prevent card from shifting.

To prepare the envelope, seal it and snip about $\frac{1}{16}$ inch off the opposite end thus opening that end. With thumb and finger push in the folded edges so that the opening remains bowed out or distended about $\frac{1}{2}$ inch. With a brush apply rubber cement all around the distended opening to a depth of about $\frac{1}{8}$ inch, and allow cement to dry. (Fig. 2). If the opening is pushed closed now, of course the cemented surfaces will stick and seal that end (a similar faked envelope has been used before for magical purposes.)

For carrying purposes, have a paper that fits in the opening to prevent premature sealing. Now snap a rubber band around the book and set it on edge and stick the envelope into the book, about an inch of the ungimmicked end going between the pages. (Fig. 3). The book thus serves as a stand to keep

the envelope in audience view at all times. The opening in the top cannot be seen at a short distance away! Stand back a ways and convince yourself of this, but the audience should not be directly to the sides in a line with the envelope.

Ready to perform now. Sail three cards into the audience to select assistants by chance (and it is best to make them give the audience their word that nothing has been prearranged with them). They merely stand in place. After the appropriate buildup, you claim you will mentally transmit what has been beforehand written and sealed in the envelope. Say you will count three and concentrate, and the first person is to call aloud the first number of three figures that comes to his mind. Meanwhile you have picked up the pad, saying that you will record what thoughts are received to make sure they are not forgotten. The pad is placed in left hand (assuming you write right-handed), the palm and fingers circling it naturally. With a pen (or a pencil) write the number called out in the center portion of the pad so that the writing is transferred by the carbon to the top of the concealed card. However, do not write the exact number given, but instead change the center figure by one digit. Thus if the person called 982 write 972 on the pad, but remember which way the number was altered (nobody but you sees pad's writing). You concentrate again, and likewise ask the second person to call the first man or woman's name which comes to his mind. Write it under the number. The third person likewise calls out any English word which is written under the name. Do the writing openly, holding pad toward audience.

Now comes the first move. As mentioned, the pad is held by the encircling palm and fingers. The concealed card which is a little wider than the pad therefore makes contact on either edge with fingers and palm. After swinging the pad so that it faces the body, the right hand now lifts the pad straight up, with the result that the card remains behind neatly palmed! (Fig. 4). As the pad clears the left hand, the hand's thumb and finger tips take the pen which was being held by the palm and other fingers of the right hand. The left hand now naturally holds the palmed card, the pen also being held affording perfect misdirection. This whole move takes but an instant, and is very smooth and easy even for one not proficient at palming. Drop the pad on table, mentioning you will refer back to it.

Next turn and walk toward the envelope which should be to the right. During this, the right hand takes the pen back from the left. The left hand reaches toward envelope as the fingers straighten out and the thumb turns in and clips the upper corner of the card which causes the lower edge to separate from the palm. The outstretched hand now reaches the standing envelope and as the hand lowers, the fingers touch the side toward audience and the card slides into the opening, putting the thumb to the rear and the envelope's left edge in the crotch of the thumb. The thumb releases the card which drops down into the envelope as the fingers lower assuming a position parallel to the edges as the envelope is picked up and raised high in the air.

During the raising, the thumb at the rear closes shut the opening and as the envelope is held high, it is easy for the thumb to run along at the rear and finish sealing the envelope, with the little finger slipping to envelope rear and assisting. The author pauses just a moment as he reaches the envelope

and slips the card in, looks up and addresses the audience with a remark about the envelope having been in full view at all times, etc. This furnishes just enough misdirection to cover any delay in getting the card into the opening. With a little practice it will be found that the entire move goes rapidly and smoothly and excites no suspicion, but don't try to hurry it.

Still holding the envelope high, give it to someone in the audience, saying, "The envelope is tightly sealed, is it not?" After he verifies this, he rips it open and reads aloud what is written in red pencil on the card. He reads the number while you pick up the pad and read (apparently) the original number. Due to your alteration, the number on the card is not quite the same, but say that he came close - a subtle point making it seem more like a mental test. The other items check. Conclude appropriately.

The test should, of course, be conducted as a mental experiment and not as a trick. By changing the presentation, it can obviously be used as a prediction, apparently prognosticating thoughts to come.

TELEDICTION - (U. F. GRANT)

It's BIG -- It's NEW -- It's BAFFLING -- It's DIRECT -- It's GOOD. Refer to the illustrations and you will see just how it works. On slips at rear draw or write the correct design and slip it into the correct position as per marking on rear of outfit. (Rear is side with elastic holders and slips).

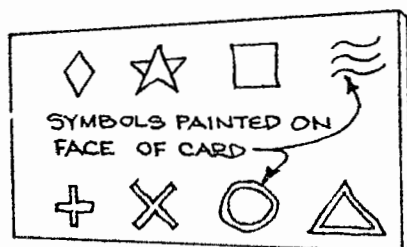


FIG. 1 FRONT VIEW

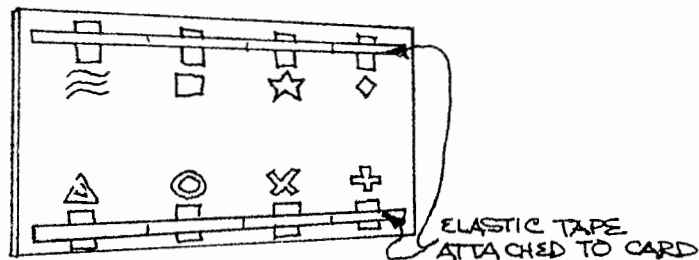


FIG. 2 BACK VIEW

NOTE: SYMBOLS ARE BACK TO BACK. BILLETSWITH CORRESPONDING SYMBOLS ARE CLIPPED IN PLACE UNDER THE ELASTIC TAPE.

Working: Pick up plaque with front to audience and ask a person to think of one of the designs. You pretend to pick up their thoughts and make a prediction on a slip of paper. Fold it the same as those folded at rear. Pretend to place it in a hat or bowl on the table, really keeping it concealed in the hand. Casually place hand in pocket as you patter along, leaving the slip in pocket. Pick up plaque again and with front to audience. Hold it between hands at top and bottom, one hand at the top and one at the bottom.

Have person call out the name of design that they had thought of. As they do you see marking at rear that corresponds with that design. Take a fresh hold on the plaque with one hand only and at point the correct slip is in, holding board and slip at this point, thumb at the rear and fingers at the front. The thumb secretly slides slip out of holder into hand. The free hand pulls the plaque away and places it on table. This leaves slip concealed in other hand. This hand picks up the hat or bowl and as it does so, lets slip secretly fall into same. Hand hat or bowl to person, let them remove slip, open it up and read your apparent prediction. This is the one the person thought of and named.

ZENITH MASTER MENTAL ACT

For Radio, Television or Personal Appearances

By U. F. Grant

This script reveals HOW to present and how this wonderful act is accomplished. Veritable MIRACLES to any lay audience or committee... An act that will create more talk, mystery and attention than any other type of Magical offering... Appears to border on the real supernatural. The act consists of apparent real mindreading and several super tests, all of this is so flexible that you may be on the same program week in and week out and work a different test each time.

In the first part you step out and instead of the usual passing papers out and having people write questions or having a person in the audience for them to whisper their questions to, you merely ask people to concentrate and you will read their minds. Then you call people by names or initials, tell them what they are thinking of and perform mind tests for them, such as telling them how much money they have in their pocket, how many grandchildren they have, Social Security number, if they have a trip in mind and where to, how they happened to attend your show, type of watch they have in their pocket and practically anything along this line.

GET THIS---Every question you answer the actual person in the audience verifies it and is not a plant, is completely mystified and admits they have never seen you in advance or had any conversation with you.

This Master Mind Type of Act had made thousands of dollars for a chosen few.

SECRET AND WORKING OF THE ZENITH MASTER MENTAL ACT. The part that has fooled the laymen and magicians alike on this type of act is that no apparent questions were written or whispered to anyone, and each person would agree that they had not seen the performer in advance or told anyone what the answer to their question was, etc. That secret is what you are buying and that secret can make you hundreds of dollars.

The gimmick used in this type of act is known by all Magicians and used by many, but it took a master mentalist to figure out and use it so his act appeared to be out of this world, even to those in the know. This he accomp-

lished by a very simple switch around. He discontinued the practice of having papers passed out and questions written. The way he asked the person who wrote the question he answered whether they had ever seen him in advance, etc. was a great feature but again shows how a known method used just a shade different can fool those in the know.

The gimmick used in this act is nothing more than our old friend, the question clip board. For those who do not know what a question clip board is, it appears as an ordinary wood clip board that will stand rigid examination. Clipped to it is a piece of paper perforated into sections. The first person writes on bottom section, tears their question off and keeps it. The second person writes on the next one, etc. The standard board will take care of four or five questions. One or more boards may be used. Later, when the board is taken back stage, unlocked and opened up, you will have carbon impressions of the writing, unknown to the writers or the audience.

BUT...In the Master Mental Act the way this board is used is the main feature. If working the act on a television show, naturally it is a show that has a studio audience, so you have a man in the lobby to catch the first four or five people who come in. He steps up to a person with a clip board in hand and explains that there is a Mentalist on the program, and wonders if the person would take a bill out of his pocket, write down the serial number of it, sign his name or initials, tear the paper off and keep it, and not to let him (the man who is telling them of this test) or a living soul see what it is. He is told to keep it in his pocket at all times and during the mental act to merely concentrate on this test to see if the Mentalist can pick up his thoughts and tell him the number of the bill. This is done with three or four more early arrivers. Each person is prepared for a different test, such as asking if they have a trip in mind, where to, the type of watch they have in their pocket, their Social Security Number, etc. Practically any type of test questions you can think of may be used. Then your man leaves and takes the boards back stage. This means that just the first few who enter know of this phase and even to them it appears impossible that the performer will have a chance of knowing their test, since no one saw the test they wrote and they have the paper in their pocket at all times.

Before the appearance the clip board is opened up and the carbon impression of the tests are read and copied down in abbreviated style on a small card that is held in the hand that the crystal is in, or in the cloth that the crystal is held in when the performer steps on stage. The crystal, when looked through will magnify the writing as the mentalist looks into it. Some performers do not use a crystal, but memorize the four or five questions and answers. Others have a pad which they write on during the act and near the top in fine writing is the information they need.

During the act, the studio, as well as the television audience, is not aware of the fact that any questions were written (the same thing applies to theatre or club dates) and when the mentalist calls out the name or initials and a person raises their hand in response, the mentalist words his conversation with the person in such a manner that the person is NOT asked if he wrote a question. He is merely asked if he has ever seen the performer before or in advance of the show, or if he has told a living soul what the answer to his test is. Naturally, the person will answer "no."

It may be of interest to the reader to know that this general idea of using clip boards in the lobby in advance of the show was worked out many, many years ago for Paul Kara by U. F. Grant, and later on Kara put out the secret on this in a hundred dollar manuscript. Another idea worked out for Kara by U. F. Grant was this: Besides the few questions that were written in the lobby in advance, papers were passed out to the audience during the act for them to write questions on. Then as these were being collected and before the assistants get to the stage with them, Kara started answering the questions they apparently wrote, but these were really the questions that were written in the lobby in advance. The questions brought to the stage were switched and the originals went off stage to an assistant who opened them to get the information which was secretly delivered to Kara on stage...BUT.... in the Master Mental Act, no questions are written during the act and this is the apparent small part that has made the act appear so impossible. From the point of view of the audience, at no time does anyone write a question. They apparently merely think of a question and the performer apparently picks up their very thoughts.

In the answering of the question or thought the performer can build it up into much greater effect in the way the question is answered. We will say that a person writes to inquire if he is to take a trip to New York City next week. The performer goes at it in this way. First, he gets the impression of initials so and so. The person raises their hand and the performer says: "You have a test in mind in regard to a trip. Is that correct? Please think of the place you intend to visit. I get the impression that it is New York City, is that correct? Now please concentrate as to when you expect to take this trip. I get it as some time next week. Is that correct? It is? I do not predict the future, I merely read thoughts, so I cannot say whether you will take the trip or not, but if you do I merely hope it will be a very happy and successful one.

With answers of this type built up, plus the special test in the second part of your act, it is only necessary to answer four or five questions to fill in the allotted time for an act of this type. Too long an act is not good theatre.

PART TWO

Special Tests With Well Known Persons

Part Two consists of a test with some well known person. For example, an orchestra leader may bring any record to the performance with him wrapped in any manner desired and it never leaves his possession and he never tells a living soul the name of it and swears to the fact that he is not in cahoots with you...STILL.. you are able to name the record and give its serial number, and for effect it then may be opened by the orchestra leader and played to verify it.

An author may bring any books and step in a corner (any corner), decide on any book, peek at any word in the book at any page and you are able to name the book, page and word.

Before you make your appearance, anyone may suspend an envelope in the dome of the hall or theatre and you are able to tell its contents without asking a single question or touching it.

The above are just a few of the many test possible. An artist may go out in the hallway and make a sketch and you duplicate the same sketch on the stage at the same time.

Any of these men that you work the test with are NOT plants and they too are completely fooled.

Part Two is also worked on the same plan as part one, the gimmick again being a question clip board, but the clever handling of the person you are going to work the test with is what makes the final effect so startling and apparently impossible.

Naturally, to get a well known person to work the test with, they must be contacted in advance by one of your men or representatives. You should not see the person or talk to them until they step on the stage. Your representative calls on him in advance carrying a brief case, and in it, with other papers, he has the clip board. He explains that he is there in connection with the appearance of this person on a television program. (All well known people, such as writers, actors, etc. are glad to get on television for the great free publicity they will get, and the bigger the person is in any line, the easier he is to talk to and handle, once you got to them; otherwise they would not be a well known person. Judges and all politicians are easy to get on a program, especially before election time as they always want publicity). Your representative explains that he wants them for a test on the Mentalist's program. We will assume that the well known person is an author. Your representative asks him to pick out any two books that he has written, to decide on a word on one of the pages in either book, remember the book, the page and the word, and that he will step out while this is done as he was instructed not to be present while the selection was being made. The author is then to call him back in the room. When he comes back he opens his brief case to get out a paper for the author to sign to the effect that he will be on the program on such and such a night. This paper is clipped to the clip board. The author is told that it is not a contract or anything like that to bind him to the agreement, but merely a paper he is to keep as a reminder. When he does this, he is also told, so he will remember the book, the page and the word, to be used on the act, to jot that down also, tear the paper off and keep it, and not to let anyone see it, especially the Mentalist on the night of the program. Then on the night of the program he is to bring that book along with a couple of others so as to throw the Mentalist off the track as to which one the word is in. Then, during the program, to select that book, page and word that he decided on a moment ago. Under no circumstances he to change his mind on the word or book, as that is liable to throw off the working of the program and spoil it, and if the program does not go over, it would be to his disadvantage as much as anyone else's.

On the night of the test, during the program, the subject, in this case the well known author, steps onto the stage with his books and the Mentalist has him verify that he, the Mentalist, has not seen him in advance and that he has not told a living soul what book or word he is going to pick out. The Mentalist then tells the author to take his books over in the corner and

select one, open it to a page and note a word on that page. Then the Mentalist tells what book he has selected, the page and the word, to the amazement of the audience as well as the author.

In the above manner any type of test may be used on any well known person, such as suggested at the start of part two. The type of effects or tests that you may work in this manner is unlimited. Also, this type of test does not necessarily have to be worked on just radio or television, but may be worked on any show by having a local Judge or well known person as the subject.

ADVANCE INFORMATION

This method is used successfully by a good friend of mine who does not care to have his name used. He uses a couple of question clip boards. He travels with a Masonic group that puts on a show at nearby small towns at initiations. The day of the show he has one of the group go to the town in advance with a clip board, to drop in the stores of the ones who will attend, telling them there is to be a mind reader on the program and they want to give him some real test. He asks them to write something on a slip with their name, such as the serial number of the stove in their store, etc. and keep the question or notation. Then, that evening to stand up and hold their slip above their head and ask the mind reader if he can tell them what they have written on the slip of paper. If he is the real McCoy he should be able to tell them. The Mentalist just about floors them and the rest of the audience when he gives the correct answer.

The question clip board referred to in this script may be obtained from most magic dealers or direct from the publisher.

TELEVISION THOUGHT TRANSCRIPTION

Published by U. F. Grant

Here is a real Miracle to use when on television as a regular feature or as a guest artist or on an interview. You take an ordinary deck of 52 cards, all different and not gimmicked in any way, and we will say for example that you are to work this for the M.C. or studio announcer. That person has their free selection of any card, they do not even have to look at it, they are cautioned not to let anyone see it, not to turn the face of it to the cameras, to slip it in their pocket. The performer does not have to and should not know what it is either (and he really does not know). Then you explain that you will project the announcer's thoughts to any person he phones. So he takes the local directory and has his FREE choice of picking out any number (no force) and dials that number and the person that answers is able to tell him the name of the actual card he has in his pocket.

Read the above effect again. Read impossible? That is just the way it appears when you work it. To prepare, take two decks of cards, shuffle one of them well then arrange the cards in the second deck in the same order as these in the first deck. Leave one of the decks with the person you are going to

have help you with the trick, such as your wife or a friend, someone who has a television receiver and also a telephone. When you go in advance to arrange for your appearance as a guest artist on program, arrange that they are to have a phone on the set that will receive or send out telephone calls, and find out what the number of that phone is. Before your appearance you give your assistant that phone number.

Now, on the night of the program, while you are on the air and as the M.C. is talking to you, your assistant dials that number. When the announcer answers the phone your assistant does not say a thing, so the announcer will eventually hang up, but your assistant does not hang up. This keeps the line connected. It is now impossible to phone any other number from the announcer's phone, so long as your helper keeps his receiver off. You then take your deck of cards, show them all different and give it a series of single cuts by pulling cards off of the bottom of the deck and placing them on top in an over-hand type of shuffle. It appears as a shuffle, but you are merely cutting the deck several times. This does not disarrange the general order of the deck. Fan the deck out face down and have the M.C. pull out any card.

Before he does that, ask for a close up with the cameras so the television audience can see what is being done. Wherever he pulls a card out, cut the deck at that section and carry the cut to the bottom of the deck, so that the card above the one he selected goes to the bottom of the deck. Tell him to peek at his card and slip it in his pocket. Then, as he does this, you hold the deck in your hand so the bottom of the deck faces towards the camera. Your assistant at home will see what card it is, runs through his deck and looks for that card and the card below it in his deck will be a duplicate of the one the M.C. has in his pocket. Then you have the M.C. take the telephone book, open to any page, run down the right side of any column, stop on any number and remember it.

You take the receiver off the phone and hold it to your chest as he dials the number, this way he will not hear that there is no ringing sound over the line. As you hand the phone to him he says hello and your assistant on the other end of the line answers as if he just heard the phone ring, and plays dumb to the effect that he does not know what it is all about. If the M.C. should ask him his name or address, he explains that he would rather not have his name go over the air. Also caution the M.C. when he picks the number not to announce it as this sometimes jams up the lines (which it does) as listeners will phone that number also.

TELL A THOUGHT
Micky Hades Enterprises

Effect: Performer borrows a sheet of paper, has it initialed, then writes a "Prediction" on it. It is sealed in an envelope held by spectator from a pile of newspapers offered, spectators select one. From this performer removes a page bearing "classified ads". Page creased in center, then torn in half. Spectators select right or left half to be used. This operation is repeated several times, spectators selecting either half of torn sheet to be retained and used.

Finally paper is reduced to size 4" wide by 3" high; about large enough to contain two columns wide and contain 3 average one inch high ads. A total of six ads. Tearing this in half and placing one portion on top of the other, the paper is turned sideways and torn in 3 pieces - each now about size of one classified ad.

At this point the trick takes place. While talking, performer drops hand to side and obtains six slips of paper (that all have the same ad on them) from a paper clip which holds the duplicates under the edge of his coat. Before show, performer prepared six duplicates of all the same ad which he had torn from six copies of any one day's newspaper. He placed these in paper clip under edge of his coat, ready to get possession of when needed.

Bringing hand up he deposits duplicates on top of others in left hand, Spectators are told to stop him at any point they wish when he takes the ads one at a time from left hand. He holds each one up a second and then places it on table. As performer starts slowly picking up one at a time from the left hand, spectators will be likely to stop him at first, second, third, fourth, fifth or sixth ad. It will not matter as they are all duplicates of the same ad. When stopped, performer raises the ad so "Selected" holding it high and walks toward a spectator and asks him to hold ad. Meanwhile pocketing the other slips of paper.

Spectator holding paper bearing "Prediction" is asked to read it aloud. Both sides of ad are included in the prediction. The other spectator holding the ad may now - slips are duplicates, all containing the same ad. Slip handed to a spectator to read aloud. Of course, it coincides with prediction written at start of trick. Prediction covers the ads on both sides of the paper. Read aloud the wording of the advertisement confirming the accuracy of the "prediction".

The instructions contain as an added suggestion that the performer can write a prediction of the advertisement on only one side of the piece of newspaper and have the spectator holding ad locate the correct side which contains the advertisement covered by the prediction. Then request him to turn the ad over and silently read over to himself the words of the second advertisement....and to "concentrate" on each word as he slowly reads it. Performer states he will endeavor to pick up the thoughts from the person's mind. Picking up a large pad or blackboard, performer proceeds to write down each word and announce it at same time as he seems to be receiving each "thought". This is said to give a dual effect. If not able to memorize the wording, the performer before a show can write out words of the ad in very light pencil along the edge of a large pad, slate or blackboard, or have them on a card lying on edge of blackboard. The patter provided with the trick is good. The item sells for \$5.00.

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A "NO ASSISTANT" CRYSTAL GAZING ACT.

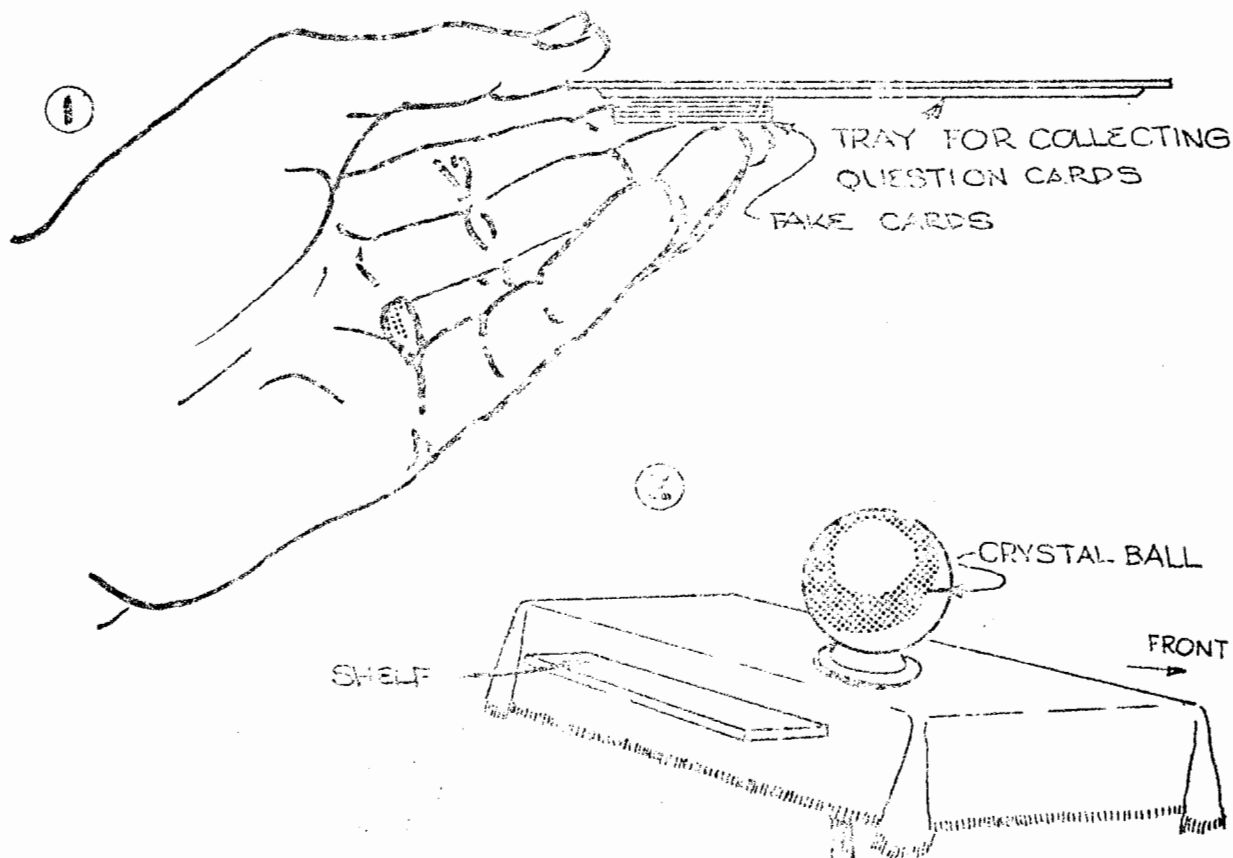
For the magician who works alone, the one drawback to him including a crystal gazing act in his program has been that nearly all of the present methods require one or more assistants, and even then, the majority of the secrets being sold are worthless when put to a really practical test. I have devised a method absolutely practical in every respect; that will baffle even

the wise ones and which is worked absolutely alone. I am employing the identical method myself at the present time, playing the same people over and over again without ever a suspicion being created and that all is not genuine crystal gazing.

No electricity, no phones, no blackboards, no turbans, changing bags or baskets, no pads, prepared stationery, nothing to remotely suggest trickery. Well, "Show me" - I can hear the reader say.

Arrange your table with a shelf at the back, about two inches below the table top. Shelf extends the whole length of table, but has the fringe running all the way around. On table, is a small pedestal to rest your crystal.

The questions are written on small cards about one inch by two and a half in size, distributed by performer who now returns to stage and picks up an ordinary unprepared metal tray - but is holding with the fingers under the tray, a small stack of phoney question cards. This should be held in left hand and questions are collected on this tray. Performer now asks writers to place their cards face down. As they are placed on tray, the performer in a natural manner, with the right hand, occasionally straightens the cards into a pile.



After questions have been gathered up, performer turns around and walks back to stage; but under cover of this move, the right hand grasps the tray the left hand places the hidden cards on top and the right hand slips the

genuine cards under the bottom of tray. Upon once more facing the audience, the performer pours the questions (?) off the tray onto a small stand; tray is casually shown empty and placed on another table, the real questions being palmed and actually pocketed if needed.

The switch of questions occupies but a second and is absolutely undetectable. Just try this once and you will be completely assured of this.

Performer now sits at the table where the crystal stands, and taking a handkerchief out of his pocket to polish the glass, brings questions with it and they are dropped on shelf at the back.

Performer now apparently gazes into the ball, but in reality down on the shelf and easily reads the first question. While answering that, the left hand, casually moving around with the handkerchief, slides the top card to one side, enabling the second question to be read. This, of course, is continued - the last two questions being memorized and answered down in the audience.

While gazing, shield eyes with right hand, thereby preventing the audience from noticing that you are looking down.

* * * * *

LECTURE FOR SALE OF HOROSCOPES

A lecture or spiel on Astrology, involving the birthdates and characteristics of spectators must, of necessity, be extemporaneous. And the successful lecture must establish a direct relationship between the individual and the planets. Such is an effective demonstration of Astrology and will convince the most skeptical.

The high points and features of a good spiel are herewith given and the performer should rearrange them to suit his taste. The lecture is to be used in conjunction with a pictorial chart showing the division of the Zodiac, and enables your spectators to follow the course of the lecture with greater ease.

It is necessary that performer absorb certain amount of knowledge on Astrology to give convincing sales talk. First, signs of Zodiac starting with Aries and continuing round Zodiac until Pisces. The calendar division should be memorized so that you can tell spectators immediately in which sign he or she was born. The general characteristics of these signs must be learned, then you will have an effective lecture for the sale of astrological books and readings.

"Friends, astrology is a science of foretelling probable future conditions by the position of the planets, or major stars in our solar system. This form of fortune telling, if you wish to call it that, was practiced thousands of years before the Birth of Christ, and now in its modern form is highly scientific and accurate. The astrologer is able to read your life, characteristics, talents and aptitudes like the pages of an open book and all he need know is your birthdate and birthplace. Most important about astrology is its ability to analyze people and to find their true vocations and start them on the road to success.

Park benches of our cities are filled with men and women who have failed in life's race to success and happiness simply because they didn't follow some profession or line of work that they really were adapted to. A square peg never did, or will, fit a round hole.

Astrology teaches that all mankind is divided into twelve and only twelve general classes of people - the same as our year. However, the Zodiac is divided into twelve signs (or months) and each sign represents a different type of person. For instance, all people born between March 21st to April 19th, were born under the sign known as Aries. That tells me much about these people. Aries is the first and most favorable sign of the Zodiac and is symbolized by the Ram. I know people of this sign can marry people of only a few of the other signs and find happiness in marriage. I know the nature of their temperament and when compared to temperament of some of the other signs, they haven't a chance for happiness in marriage, or some kinds of business. How many of you were born under the Ram with the Golden Fleece?

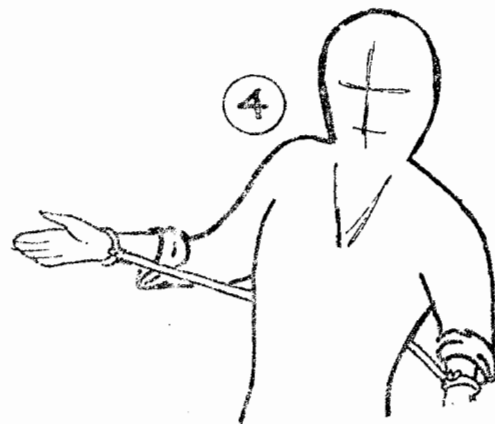
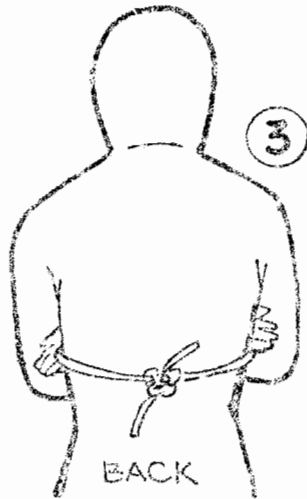
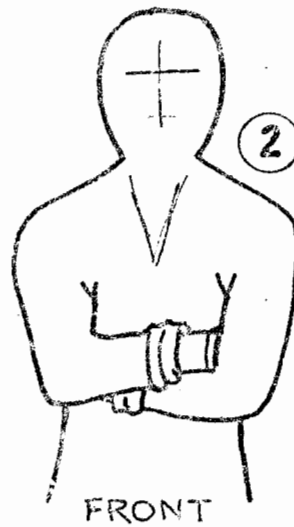
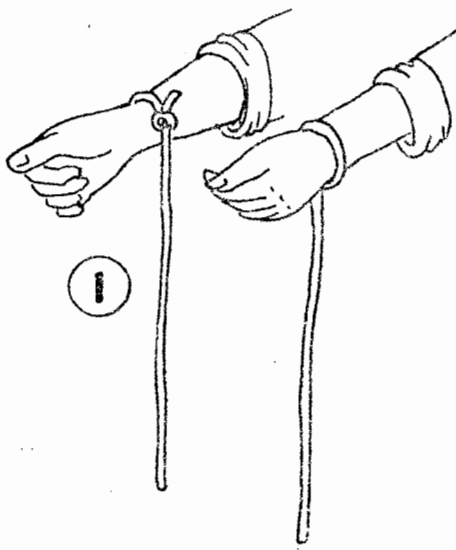
Right, that Ram is a second cousin of yours, and it's hard to tell which head is hardest. You know the ram never kicks - he always butts, so his head must be strong. Now here is a man who hates to go to bed at 3 o'clock in the morning for fear he'll miss something. He is the inquisitive type - he wants to know - his curiosity often gets the best of him. When he says "no", he means no! And when he says "yes" he means yes! Mars is your ruling planet, from which source we take the word "martial". We can rightfully say that this man is of the martial type. Aries is a head and fire sign. Denotes temper and a fiery nature. He has a habit of fussing with the Mrs. will break up the china, and in the next ten minutes will say, "Oh well, Honey, it's as much your fault as it's mine, let's kiss and make up!" That's Aries for you.

PERFECT SPIRIT ROPE TIE

A very superior rope tie for all kinds of spirit manifestations, where the operator wants to make an instantaneous release of his hands and an instant return. Ropes are placed on Medium and tied as tightly as humanly possible. This tie concerns the use of hands and arms only. For effectiveness, performer usually is placed in chair, hands tied, followed by knees and ankles being tied to chair, but we are not concerned with that.



SPIRIT ROPE TIE



Operation: Two small ropes about 30" in length should be used. They are tied most securely to each wrist, loose ends hanging down. (Fig. 1) The performer crosses his arms across his chest and ends of rope are passed around center of his back where they are drawn up as tightly as possible and tied in a very secure knot. See illustration. The best way to learn how to do this spirit tie is to first learn the legitimate tie or what NOT to do for a quick release. With the ropes hanging free from wrists, cross your right arm across your chest, tossing the rope attached to your right wrist around your left side. Now cross your left arm across your chest, tossing the rope attached to it around your right side. (Fig. 2). Ends of rope are then securely tied in middle of back. You are now most securely tied. (Fig. 3.)

That is effect you want to create when performing Perfect Spirit Rope tie. However, the placing of ropes is slightly different. As you go to cross your arms across your chest, bring both arms up almost at same time. However, you start to cross the arms with your hands almost down to your side. As you bring your hands together in the action of crossing them, you catch the rope tied to the right wrist with thumb of your left hand, and the rope tied to the left wrist with thumb of your right hand. Continue (in one movement) the folding of the arms and ends of both ropes are tossed behind you to be drawn taut and tied.

You are facing your committee as you go to cross your arms, make turn as you toss rope ends back to be tied. The effect is very realistic. When you are finished with tie, hands should be under upper portion (muscle) of arm. For release all you have to do is to draw your hands (Fig. 4) and you can instantly return to tied position (as previously).

CAUTION: After being tied, always note which arm, left or right, is on top. When you replace your arms in tied position, be sure to have arms in the original position. A little practice and you have one of the best instant release and return rope ties available.

* * * * *

PSYCHOLOGICAL READING

(Nelson) - Micky Hades Enterprises

Some psychologists and spiritual readers that do not use a billet test apparatus or any method that requires preparation. They are ready for the sitter on a minute's notice and give a reading that is unquestionably satisfactory. Employing no actual apparatus, they never need worry about detection as nothing can be detected for there is nothing to detect. Perhaps they are wise in the reasoning from that standpoint as well as others.

This type of reading depends on the medium's ability to handle the sitter, repeating a more or less stock spiel, adapted to the sitter's age, appearance, intelligence and general make-up. Truly it may be termed as 'psychological reading,' as the basis of the medium's spiel is psychology and common sense built into a beautiful word picture. Readings of this character are given only by the more intelligent workers, as intelligence itself is required.

That the 'psychological reading' is the best available to the medium is not to be questioned. No preparation or apparatus is required and chances of detection (actual) are completely eliminated.

For amusement purposes at socials and parties, you will find this system superior to all others. In explaining the 'psychological reading', the author shall reconstruct the mental process of the reading.

The Psychological Reading (How to Read). First, in my preliminary conversation with the sitter, I endeavor to study their characteristics and to memorize the details of their appearance. However, not so I can tell them or their character, but so I can deduct something of their past and present surroundings, as I consider their environment to have made them what they are. In giving the actual reading I generally close my eyes and start receiving impressions, as I find people are more responsive when I appear not to notice them. Then I usually have some form of physical contact with their hands, this contact guiding me when I am right or wrong. Having remembered the color of their eyes, hair complexion, their features, speech, tone of voice, dress, etc. enables me to give accurate descriptions of natural friends, enemies, rivals, etc.

I try not to make mistakes, such as telling a fat, rotund person that he is predisposed to stomach disorders or dyspepsia, or that a short heavy set individual is going to be stricken with consumption.

The reading is based on a certain skeleton framework and the appearance of the individual supplies the necessary information, permitting the medium to build the skeleton into a real, accurate reading. The reading or spiel is more or less alike each time, however, I never repeat the spiel, for working all the readings alike would make complications if clients were to exchange confidences. I change each reading so as to exercise my own versatility and thus command a more natural flow of language. However, the same framework is always in mind and the reading is built around it, the details merely supplied by the sitter.

Framework for Reading. The following twelve divisions cover about everything in the life of the average individual and it is up to the medium to fill in the events and details that he believes will apply to that particular client. Note carefully the divisions.

1. The Present Time.
2. Personal Magnetism-Charm-control over others.
3. Age of life-sickness to look out for-accidents.
4. Investments - partnerships-employment.
5. Best friends - obstacles in pathway.
6. Enemies that bear watching-undecided state of mind.
7. Psychic powers - predominations-judgment of human nature.
8. Marriages-money conditions
9. Warnings
10. A change in affairs - trips.
11. Surprises - fortunate years, months, dates and days.
12. The cause of all unfavorable affairs - change and result.

Note in the sample reading are given the details as supplied to the framework, thus making a most beautiful word picture for the sitter. The details as supplied are subject to variation according to age, sex, social and financial conditions, etc. etc.

"Now I see at the present time that things domestically and financially are not progressing as pleasantly as you would desire. In a manner of speaking, you just go so far and then you return directly to where you start from; you seem to get no further ahead. And in proportion to the amount of energy expended on a given undertaking, you are inadequately remunerated. In accordance to the effort put forth you are not sufficiently rewarded. The trouble is that you are surrounded with evil influences. A disturbing element that occasions, delays, disappointments, losses and uncertainties do arise along your pathway; and until you have these influences removed and the forces harmonized and directed into their proper channels, you will not meet with the success which you are entitled to.

"Your personal magnetism is exceptionally strong but at the present time, owing to the undecided state of your mind, and the conditions affecting you, is not directly under the control of your will. You possess the power to sway, charm, fascinate and control those you come into contact with, in a manner

that would be advantageous to yourself, but you are using a small part of this power you possess, in comparison with the amount it is possible for you to exercise. Now development in that direction would materially assist you in the realization of your desires. The vibration now changes and I see what looks like a figure. Yes, it is a figure. You are destined to live quite a long life. You will attain the advanced age of 86 or 87 years and up until your 71st year of life you will be remarkably free from personal injuries, bodily sickness or accidents of any kind, excepting a nervous condition, some stomach disorders and a glandular disturbance later on. But these things will take care of themselves, so do not worry about them for the outcome will be satisfactory.

"Investments made later on and along the lines of property or real estate should prove extraordinarily successful for you and in business dealings, you should always go in alone and not affiliate yourself with another person in any way. You ought not to be in partnership with another and neither should you do any work for another person, for you do not like to have others dictate to you and you are thoroughly competent to manage your own affairs and you know it.

"The opposite sex are better friends to you than your own, and I now get the influence of some person whose mind has acted rather strongly on your mind and it seems that at times your mind has acted strongly on this person's mind; but there seems to be some obstacle, something that prevents this person from being to you what you would like them to be. It would seem that no matter what you would do for this person or how hard you try to please them, you find them apparently indifferent, that is, they appear to lack appreciation of your efforts, but in reality, that is only appearance, for that person is really naturally adapted to you, and is a person who could make your life very happy and successful. They are influenced at times by other persons about them in a manner that is not exactly favorable to you.

"And I get the influence of another person you come in contact with; a woman running toward the light, having blue eyes and light hair, and indicating that you are in danger of being deceived by such a person, so in all your dealings with them do not depend too much upon their word, but keep your eyes open so to speak, in dealing with them for this person is deceitful and will bear watching. There is also another person, running between the darkness and the light, having mixed brownish blue eyes and brown hair that is also untrustworthy. In fact, there seems to be a number of persons whom you come in contact with that are jealous of you and your success. That is, they do not like to see you succeed. However, at the present time, while they are in no position to hurt you or to cause you serious trouble in any way, still you will have to watch them closely, and with these conditions about you as they are at the present time, it places you in a state of confusion. You do not know exactly what course to pursue. Sometimes you think you will do one thing and then again you change your mind and think you will do another. Now there are two things on your mind, two courses of procedure and you don't know exactly which one to choose. You don't know whether to allow these conditions to remain as they are now for a while longer and just see what the outcome will be, or whether to try and make every effort in your power to bring this change in your life that you desire, and it is the latter that I would advise you to do.

"You are a person who often receives impressions of just the way things are going to transpire previous to their occurrence. And your impressions or premonitions are almost invariably correct, but you do not always follow them. You have made serious mistakes by disregarding them. On account of your possession of Psychic Power you should always heed these warnings that come inwardly to you and you would be safe from money losses, accidents, etc. and it would also prevent you from being deceived by designing persons in any way or manner.

"However, you are not often deceived as you are a good judge of human nature, and you can tell when a person is lying to you or trying to deceive you. Although you have been deceived by a person, and were warned against him, you failed to heed the warning.

"Two marriages show in your life. One a successful marriage and one but moderately successful. The first marriage is but a moderately happy one and the second marriage, all that can be desired in every way.

And there is some money connected with you that will come later on thru another person in some way, but you will have difficulty in getting it. There will be some dispute about it, some delay and trouble in getting it, but nevertheless you will receive it. I also see some paper of importance that you are going to be called upon to sign. I also see a green snake crawling across the paper. That is a sign that there is some deceit or deception connected with it in some way. So be very careful in regards to it. And I see somebody watching you, a large black eye hovering back of you, and at the present time for some reason, in some way, so be on your guard. And you are going to receive some news that will surprise you. No, not bad news, neither good, although it is not of the utmost importance to you. This comes thru word of mouth.

"A party is going to come to you and impart some information that you will be glad to hear. This is regarding some other person. Concerning something they will say or do, or their plans and intentions and you are going to be very glad to learn this. You will also receive a letter shortly containing a surprise or invitation or offer of some kind.

"And I foresee a change in the tide of your affairs that will take place soon, during this present year..... and that seems to be an entire and complete change in your life, but if the change occurs with these conditions around you as they are now, it would be detrimental to you - very unfavorable. And there is a journey for you, a trip, and on this trip you will meet persons and have dealings with them that will be to your advantage. And I see you in the company of one of the opposite sex and the trip will combine both pleasure and profit for yourself.

"And in the years of 1972 and 1974 will prove to be rather eventful years for you. There are a number of surprises and changes for you in these years, but not all of them favorable. The years of 1972, 1974, 1976 and 1978 will be fortunate, favorable and prosperous years for you. And your favorable and fortunate dates of the month are the 2nd, 22nd and the 12th. Your life is completely dominated by the figure two, hence, two marriages showing in your life. And the 2nd, 12th and 22nd are your lucky dates. Any business changes,

moves, transactions, or undertakings of importance, if you make them on one of these dates, stands a much better chance of being successful for you than if made at any other time. Your best days of the week are Sunday, Wednesday, and Saturday. And on the whole, I find that you will be a person far above the average as far as financial means and material accumulations are concerned. You are not going to be in need, or in want, nor in distress in any way.

"But I would like to say at the present time and I wish to impress upon you strong, that with these conditions around you as they are now, it causes things apparently to be working against you. No matter what you do or how hard you try, things seem to go wrong, not favorable to you, and that is the direct result of what is psychologically termed Antagonist Influence which I see surrounding you.

"This influence, which you can feel acting on your nervous system at this time, causes you to feel blue, discouraged and despondent. This is because some occult forces about you are out of harmony and in that manner I would advise you to take my assistance and have these forces harmonized, or removed, which would mean an entire and complete change in your life from what it now is - to just what you are seeking. It would also influence this other person in your life and it would bring about the idealistic state of love, harmony, happiness and success and everything that is to be desired for you.

"Now if there are any important questions that I have not answered during the course of the reading, you have the privilege of asking them, but after asking them please concentrate your entire mind upon these conditions or I will be unable to get the right vibrations etc."

Sufficient to say, had such a reading been delivered to you by an unknown stranger and arranged according to the clues that were made available to the medium by your presence, it would be hard to deny that the medium had not delivered a most satisfactory reading, and "hit the nail on the head." At the conclusions, you and others labor under the impression that much more was told you than actually transpired. While the mediums usually rattle thru this spiel the sitter will invariably ask questions and confirm certain statements, making the course extremely easy for the seer.

The reading given above as a "sample reading" was arranged identically as given by mediums who endeavor to "case" the sitter, i.e., to avert influence or sell charms to straighten out these unfavorable conditions. Also, it will be noted the reading composed on large words, and really nothing much as far as information is concerned, was given out. The sitter is impressed by the mediums flow of language and large vocabulary, and at the conclusion of the reading the sitter knows very little of what was actually told her, but she is satisfied that it was a good reading, just as you, dear reader, would be!

In reading rooms, where opportunity presents many mediums go thru the outer garments of their clients, searching for letters and other marks for identification.

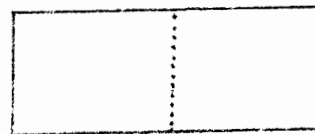
ZELLA MIND READING ACT

U. F. Grant

First Method: For this method you use several slips of paper about 2 x 3 inches in size, these are perforated in the center, which can be done by running them thru a sewing machine. The slips are numbered from 1 up; a corresponding number on each half of the perforated slip. Have a soft hat on the table, mouth up. The type with a crease in the center. In one side of the crease have about 20 slips of paper, the size of one of the above slips torn at the perforation. You are now all set to work.

Pass out the perforated slips with request for persons to write any question on the top half, sign their name on this half, tear at perforation and fold the half with writing on it. Following this, you pick up hat holding same between fingers at creased side with fake slips, in this manner you can casually hold hat up-side-down. This shows hat is apparently empty. Pass thru audience and collect questions throwing them on empty side of hat.

FIG 1. 2"x3" SLIPS
OF PAPER PERFORATED
IN THE CENTRE



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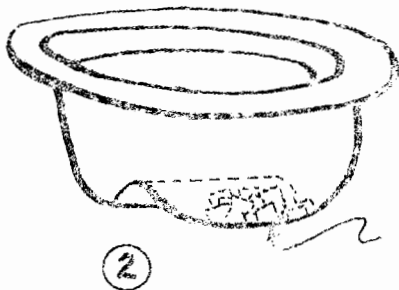


FIG 2. ABOUT 20 SLIPS OF
PAPER TORN ON PERFORATION
HIDDEN ON ONE SIDE OF CREASE
IN SOFT FELT HAT.

On your way back to the front, transfer hat from one hand to other grasping the creased side with real questions and releasing side with fake questions. In this manner the questions are apparently tipped into a glass bowl. Really fakes going in, originals staying in hat.

Then pass thru audience with hat and collect the other slips with just the numbers on, telling each person to remember their number. These are dropped into the empty side of hat. You state your reason for collecting the numbers is that you will remove the numbers from the hat and whatever number is removed, that is the question you will answer. In this way you will answer questions by number only so as to eliminate names in the seance.

You return to platform and apparently remove a numbered slip, really a slip with the number and question on. (Audience believes the question slips are in the glass bowl on the table). Then you call out the number, have person with that number raise their hand and you answer their question. Once in a while really pull out just a numbered slip and accidentally allow the audience to see it is just a number slip, then pretend to see a person at the rear raise their hand and you answer a fake question.

Here is an example of how to answer a question in a convincing manner. Say the question is "Will I go to New York next week?" You answer, "This person wants to know if they will take a trip. Kindly think of the time you intend to take this trip. I get the impression it is some time next week. Is that correct? Just think of the place you intend to visit and I will try to name it. Ah, I have it - New York City. Is that correct? From all indications you will make this trip, and it will prove very successful.

Second Method: This is a club or stage method. Before the performance you or your assistant stands in the lobby or front and the first 10 or 12 that come in, write on a pad any question, tear it off and place in their pocket. Third sheet down has carbon under, giving you a carbon impression of what they write.

Those that come in later on do not even know this has happened. When your act comes on you pass out slips and envelopes and have questions written and sealed in envelopes and they place them in their pockets. You never touch them. Pick up a crystal ball and under this in the cloth written in small letters you have the 12 questions that you got from the carbon copies in the lobby. These are the questions you answer along with a few fakes throughout.

Third Method: This is the same as method No. 1 except when working for children, instead of having them write questions on the slips, have them write down any present they desire for Xmas. And call it a guessing game and that you will try to guess what they wrote on the slip, etc. Or have them write on the slips the name of any city and you try to guess it, etc. This goes over much better for the children, rather than trying to make them think it is mind reading. The guessing plan they like and they get right into the spirit of the fun, especially if you make a few mistakes from time to time.

Fourth Method: This is an impromptu method for parlor use and newspaper offices, etc. Have two small folded slips of paper that you show. Place one in the pocket, the other is given to a person with request to write any name on same. While they are doing this, secretly get another duplicate blank slip in the hand. They refold their slip and you apparently wrap it in a handkerchief. Really you are wrapping the blank one and palming the real one. Then reach in pocket for the other slip and really come out with the one palmed. Unfold this and you are apparently going to write the same name on this slip. Pretend to do so, but do not write at all, merely note the name written on same. Then refold and have a second person hold this. Now take one out of handkerchief and open it up and apparently read the name on it, really calling out name noted on other slip. Have second party open slip and on it, they see the same name that the first party wrote.

PHANTOM ORCHESTRA

This method will sound so simple to you that you no doubt will wonder if it will prove effective enough to use in your show. All we ask is for you to try it out and note how well it goes over. The method looks so natural, it is surprising how audience is mystified by it.

In your pocket have about 4 small cards with the name of some song on them, each one different and in an order that is known by the Orchestra in advance. You tell them to play these tunes in this order, every time anyone stands up and requests they play a song.

You have about 30 blank cards this size that you show and pass out with the request for people to write their favorite song on the card, then hold them face down. Anyone collects these and shuffles them up and drops them into a hat. While this is being done, you secretly palm out the 4 small cards from your pocket. Take hat in other hand. Step into audience and reach in hat with hand that is palming cards and bring them out of hat at the finger tips, as if you reached in hat and removed a few.

These you hold writing down and pass out to four various people asking them to look at them and concentrate on the name of song written on them. Then have them stand up in order and ask the Orchestra leader to play the song they are thinking of. And of course, this is done correctly by the Orchestra.

It is so simple, sure, direct and innocent, it really fools the audience. TRY IT OUT AND SEE.

RESISTA - SECRET

The true secret of "Resista The Girl You Can't Lift" has not got around too much. Its best for girl to weigh from 110 to 118 lbs. Anyone is allowed to step up and try to lift the girl.

First, she lets them lift her high in the air to show how easy it is. Then she keeps increasing her weight until it is impossible for them to budge her from the floor.

In this the real method, the girl does not touch them at any time. She stands with her back to them and the lower part of her arms up as she holds her arms and elbows snug to sides of her body. Person doing lifting stands at back of her and leans down so as to take hold of her elbows to lift, as she holds her elbows stiff at her sides to make that possible. Thus they lift her high as desired and she kind of goes with them same as an acrobatic act would. NOW when she wants to apparently increase her weight, as they go to lift, she tilts back ever so slightly. That pushes them slightly off balance and makes it more difficult for them to lift, and not going with them on the lift makes it more like dead weight. This time she lets arms give a little with the lift instead of holding them stiff. For the final time, so they cannot lift her feet off the floor, she leans back more and this definitely throws them off balance so they lose all lifting power; plus letting her elbows relax slightly.

BUT PLEASE REMEMBER it is not apparent to audience or even the lifter what is taking place as you will see by trial. It does not take too much of a lean backwards to throw a person off balance as they are in a leaning down position to get their hands under her elbows. Right here I should say, insist they lean down to get their hands under her elbows; saying it is necessary for them to do so in order to get a proper hold on girl, etc.

A nice lead-up stunt to this is to have a man stand each side of girl, and as she places lower part of her arms and hands in front of and against her chest with finger tips touching, have each man take hold of her arms at bent elbow position and pull a steady pull (not a yank) trying to pull her finger tips apart. Try as they may, they cannot do it. As the secret is they would have to pull her arms off to do it as they are really pulling against the upper parts of her arms.

U. F. GRANT

99 HINTS, TIPS AND WRINKLES FOR THE CRYSTAL GAZING ACT

Forward. In the following, no relation between one mention and another. However, a general classification has been made as follows: Advance, Presentation, Apparatus, Methods, Answers, Publicity and Exploitation, Sales promotion and miscellaneous instructions.

The purpose of this work is to give the performer methods of improvement over his present modus operandi; to enable him to analyze his successes and failures; to act as a summary of details that may be referred to in order to refresh his memory. The author readily realizes that this work contains but little NEW material - the real object is a Review of that which you have temporarily forgotten and ceased to use. Much benefit can be derived from the application of suggestions here defined.

Don't say, "I see" if you are blindfolded, and wish to lead the audience to believe that you do not see. This is a contradiction and a theoretical error. When Crystal Gazing, pretend to see your answers in the crystal ball! Don't be gazing at some pretty girl in front row and tell - that you see a vision meaning health and happiness. Look into the crystal and tell them what your best judgment dictates. Demand silence and a respective audience. Demand It!

Don't claim supernatural powers. To do so puts you in bad with the majority of the audience. Your fellow professionals might experience a slight offense and are apt to dispatch hints to police authorities.

Don't insist that you are always correct. No man is and you are no exception to the rule. Explain that your answers are not infallible; that occasionally you receive a poor vibration and interpret it wrong, due to adverse conditions, etc. This is better and more proper.

Your opening lecture should be short and to the point. Your Lecture is the most important part of your offering.

Endeavor to have each writer acknowledge his question. Unless you continually do - your audience will assume you are using "plants."

Audience work is very effective. Make a point to enter the audience and answer at least four questions at each performance. Memorize the questions.

Don't refer to other 'methods' that you don't use. It merely places the public on their guard and you are - - - Exposing!

Avoid repetition of phrases in getting acknowledgement of answers.

Inject humor into your demonstrations occasionally. Everybody enjoys a good laugh, to break the tension that you must create if your Act is a success. Create atmosphere of MYSTERY. Many performers mar a perfectly excellent presentation by adopting a too abrupt manner and voice. Nothing can be gained by such action. Incense plays an important part in creating the desired atmosphere. It is equally important to attract the sense of smell as that of sight.

Carpets are not at all necessary for direct contact phones; nails, may be used as contacts and driven thru the stage floor, connecting wires are attached to body of the nails under stage.

When mechanical apparatus is employed that must be loaded after the demonstration has started, the mechanical spirit slates offer an excellent and interesting discourse, while assistant prepares the questions and date.

Performers using watchcase receiver may lessen the bulk slightly by grinding down the shell of the case on a sand-paper wheel. A little advantage is gained, although the successful performer using a phone should employ the Midget Receiver which is of thimble size.

French Bond Paper is the best for use in the Faro Boxes.

Paper Rolls used in National Cash Register machines may be used in the mechanical ball, hand rollers, etc. It is a good grade of paper on a neat roll and evenly cut. May be obtained from any NCR Dealer 6 rolls in a package. Cheap and easy to handle.

Lobby Photos can easily be freed of dirt and dust by washing them in luke-warm water and gently rubbing the surface with the bare hand.

A clash of cymbals or the weird note of a Chinese reed pipe adds effectiveness to the opening and musical score.

As a prompter, questions may be copied on books, or horoscopes that the performer exhibits to the audience. The book is brought on the stage just previous to exhibitions and assistant has plenty of time to get questions and prepare them.

Memory is a most important accessory. At least, three questions can easily be memorized with little practice. Don't overlook your natural ability when seeking methods for audience work.

Three or four questions can be copied on the face of a watch. Performer may remove watch a few times during his act to apparently note the time - really reading the questions. Or, the watch may be placed on a table and reference be made to it from time to time.

Excellent telepathy tests can be operated by having assistant operate a phone from picture booth, back of theatre, etc. Particularly blackboard tests, objects described, etc.

Some performers playing a smaller theatre (without balcony) where the stage level is above the spectators eyes, write a few questions on the floor close to the footlights, in chalk.

Questions may be copied on a glass crystal ball with India Drawing Ink. As performer answers them he may erase them with dampened end of cloth in act of rubbing the ball.

The old method of writing questions on the cuff is good. The author knows of other performers who use and write questions on their hands.

Copper plates can be attached to the soles of the shoe and then covered with a thin leather sole. By soaking these shoes in saturated solution of magnesium of chloride for about three hours a day, a connection is made thru the soles to copper plates, then to receivers.

When using mechanical devices that cannot safely be taken into the audience, approach the runaway asserting that you will find the writer and notice his hand just before leaving the stage. A clever piece of misdirection and very effective.

In apparatus and tests where carbon paper is employed, use non-smutting black silk carbon paper. The best non-smutting silkspun carbon paper is manufactured by Nitting & Volget, Partridge, New Jersey.

The use of an ordinary extension cord eliminates suspicion among strangers who invariably frequent backstage during the engagement of a Mental Act, such as police, fire officials, etc.

If the operator of induction or direct contact set does not employ a method of hearing performer's voice dictaphone apparatus should be so situated that operator can see performer from off stage. The fly gallery is an excellent place to work.

Reception boxes in the lobby for questions save time and makes possible a number of marvelous tests. It's a logical collection method.

Many performers condemn the Changing Bag as commonly known among magicians. Disregarding the general opinion, they are worthy in any Act if properly used. The Bag offers many possibilities for misdirection.

For sealed billet tests, etc., the L. W. Drug Envelope is best.

Then using the mechanical ball of the revolving form type, it may be operated with one hand and when answering, hold over the shoulder near the head, allowing unobstructed view and passage of performer's voice. It also eliminates suspicion - this natural free move.

If you use the Fay Pads (wax) of the improved type, where the invisible writing is registered in reverse, hold paper to light and read thru the paper. This saves fooling around with a mirror, etc.

A few mental tests always supplant a straight program of Crystal Gazing to good advantage. Swami-Test, Thought-Pictures, Slates, Spirit-Paintings, etc. as a suggestion.

Leitchner's Dark Sunburn Powder is an excellent make-up for the Hindu Character.

When slips of paper are passed in audience, much time and confusion can be saved if assistants carry a supply of pencils.

The following answer to a fake or plant will increase your Ladies Matinee Attendance. I cannot give you the information from the public stage; in fact, I will not give it to you at all - but if you will have your wife come to the Ladies Matinee (Friday) I will not only give her the information you desire but I will go further. I will give her the name of the young man who is responsible for your daughter's condition. That is sure fire.

A clever answer may be formed by bringing out the first name in this manner. "Yes, Mrs. Jones, the trip will be successful and by the way, Mrs. Jones, isn't your husband's name John? Thank you."

This gag is as old as the crystal itself but always get a laugh. "John Jones, you are asking me, are you not, as to the number of children you will have? I am sorry John, but I don't see you having any children, however, your will will have two!"

An answer for securing private interviews; "Sorry, Mrs. Brown, but I can't answer your question in public. I suggest that you consult me privately at the _____ Hotel." This may be a faked question.

In some instances it is possible for the assistants to make a memo or description of wearing apparel of a writer. This description previous to calling the name is dumbfounding to the spectators.

Effectiveness may be gained in answering questions by asking the inquirer if the party in question is not a gray-haired lady, in fact your mother? This information is assumed from the billet, also the age of the inquirer, question and surrounding circumstances.

Performer may greatly increase his sales of instruction books on the crystal by stating that a glass of water reacts the same as the crystal ball and demonstrates this statement. This helps sell books.

When the theatre will permit it, a great many crystals can be sold by advertising same on the screen, using latern slides, etc.

Sales of books, crystals, etc. may be furthered by the performer appearing in the lobby after performance. A remark from stage if you will ask me privately in the rear of the theatre after my demonstration will cause many people to gather round and give assistants time to sell them.

To induce the sale of question blanks, etc. some performers agree to answer one question privately in the lobby, the other questions thru their columns. An excellent publicity stunt agreeable to most newspapers.

Another great hook-up is with the telephone company answering questions at the switchboard at specified times or by radio.

Specify in your contract you are granted the privilege of the sale of books, etc., as it may later save you some grief.

Don't work magic and mindreading on the same program. The presence of trickery magic may suggest the same to the audience if a mental program is presented by the same person.

The use of pictorial cuts, electros, in advertising forms improves them 100%. Use more illustrations. There are several companies that specialize in stock electros and they can be obtained at a very low price. We carry a special line. See catalog.

The giving away of the crystal to the holder of the lucky coupon number on the week night of the engagement seldom fails to pack them in. This may be adopted to the Ladies Matinee - also, admitting the first ten or granting private interviews with the performer the next 100 free astrological readings.

Get away from the Bunk about being born with veils over the eyes, the Seventh Son, High Priest, etc., this is the 20th Century and possibilities along that line are unlimited. Answer questions of national and local importance, also phone calls.

Often a hook-up with local Radio Station can be effected, and possibilities along that line are unlimited. Answer questions of national and local importance. Also phone calls.

Many performers meet their Waterloo by carelessly leaving the real billets laying around backstage during their engagement and after they leave. This always kills the possibility of a successful return engagement. This bit of information leaks out and not only hurts you, but the next following performer. Also keep secrets from boasting stage hands.

* * * *

SILENT THOUGHT TRANSMISSION ACT (Jordan)

The performer first outlines the nature of the experiments to be attempted then goes among the audience with a pack of cards, which lies on a napkin covered tray. Anyone cuts pack and deals twenty-five cards onto tray--performer pocketing balance of pack. Five persons each choose a card from the tray, making a written note of same. They each shuffle their cards into pack, tray being carried off by assistant (later to play Medium) who hands performer a packet of envelopes, paper slip folded in each, and half a dozen pencils. Performer distributes six envelopes and pencils then the shuffled cards are carried forward by anyone and dealt in rows of five along cleats fastened to a board placed upright on a chair seat. Five persons are asked to write names of living persons on their slips--sixth person writing name of someone deceased. Slips are sealed in envelopes, a volunteer collecting same, in a borrowed hat, keeping them till later. Assistant is introduced and blindfolded, a committee of two taking him (or her) from the room and seeing that no one communicated with him on platform or at front of room. Well forward is a blackboard, to its right a foot farther back is a small table on which are various articles (slates, chalk, cards, dice, etc.)

After Medium's departure performer brings forth a slate, and chalk, three persons each write a three digit number on slate, a fourth initialing it for identification. Slate is placed number side down on table, and any color chalk is chosen from a tumbler of varied color pieces. A pack of cards is cut in half, two spectators whispering name of a card from each half in performer's ear. Someone goes to table and throws two dice, covering them with a cup where they fall. Six half dollars borrowed are carried to table stacked dates down by spectator. A watch is set at any time, closed and set with other articles. Match box or cigarette case is borrowed, number of contents noted, and tossed on table. Performer gives resume of all that has occurred, a trusted spectator going for Medium. Committee leads blind-folded Medium to blackboard, and hands him the chalk and guards against any kind of communication.

To get attuned, performer has a card chosen from pack at rear of audience, chooser himself requests Medium to name it. Instantly Medium draws its likeness on blackboard. Performer borrows a half dollar handing it to a person across the aisle. This person asks Medium what he has, and Medium draws circle, labels it half-dollar and writes date. From now on performer does not speak a word, when without hesitation Medium divines everything occurring during his or her absence (no errors). When it comes to adding numbers on the slate Medium requests a committee to hold tumbler chalk near. Medium withdraws chosen color and with it writes answer to sum on other side of slate. Medium then names the five cards chosen at beginning of the experiment and tells their location along cleats of boards on chair. Finally asks person who has hat containing the sealed envelopes, to step forward and stand to his left and a little behind him. Chalk poised in right hand the Medium plunges his left into the hat and rapidly draws out an envelope, throwing it aside he reaches for another, finally he grows tense, and as he withdraws envelope he writes with right hand a name on blackboard. Envelope is opened by committee and that very name found inside. It is that of the dead person. With a bow Medium and performer retire leaving the company to dumbfounded to applaud.

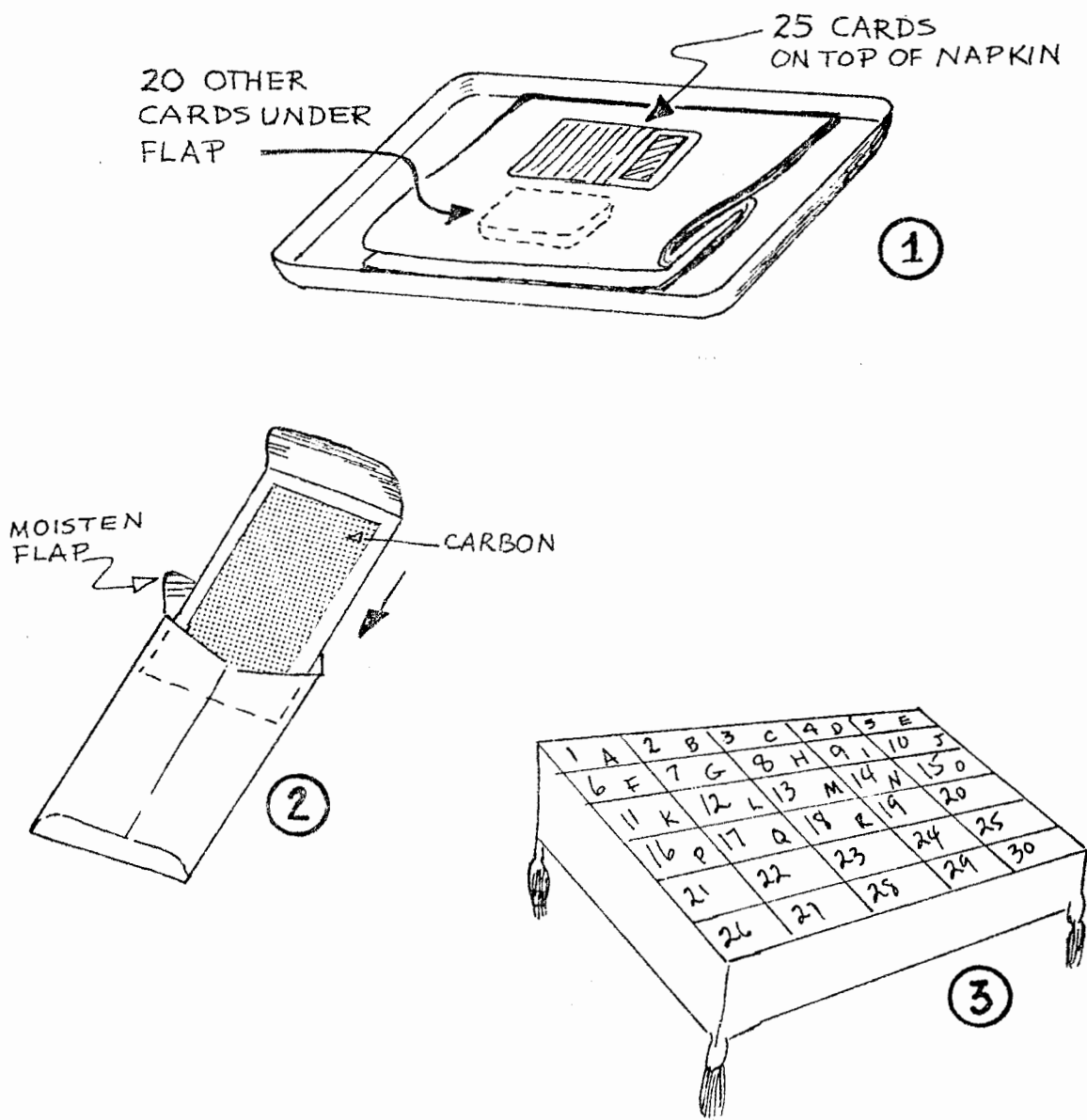
EXPLANATION

The pack performer first brings into audience contains fifty cards, two duplicate sets of twenty-five, arranged in some order. No matter where the pack is cut the same twenty-five will be dealt onto tray. Place the balance of the pack in your pocket. A napkin is spread on the tray and folded so that its center forms a flap, which will just reach either side of tray. Under this flap lies a heap of twenty cards - (different cards from the twenty-five first used).

Five cards are drawn from the twenty-five heap which lies face down on side of tray, not covered by flap. (Fig. 1). As you turn to collect cards reverse flap covering exposed cards and revealing the other twenty. Hand this second heap to someone for return of cards. Hand tray to assistant, who at the same time gives you some envelopes and pencils, which you place in outer breast pocket. Under a bundle of five envelopes, face up, is a heap of twenty-five cards - (duplicates of those from which the five were drawn) their order known by assistant. Hold the envelopes low to conceal the cards, and give out three envelopes and pencils. At this point arrive near the person who has shuffled the cards. Give him an envelope and pencil, and carelessly (?) place the cards face down on the stack of envelopes, which you turn over

secretly as you apparently pass the same cards to a person across the aisle but he really gets the arranged twenty-five cards. He takes them forward and deals five rows face down.

Your left hand holding envelopes drops naturally to the side, allowing cards to fall into coat pocket. You have passed out four envelopes without intimating your purpose. Pass out the fifth, then open the sixth, extracting a slip of paper from it and placing this on plain side of envelope (so person will unconsciously use envelope as a pad). Hand this to an obliging person with a hard pencil.



"Will each person who has an envelope remove the slip inside" you request. "Now write on it the name of some living person, except you sir."-- point to the man with the sixth envelope. "You will kindly write the name of some one not living. Let no one see it but yourself." This sixth envelope is made by cutting out the address side of another one, and sticking to it at the corners a rectangle of high grade carbon paper (carbon side down). The flap of a whole envelope is moistened, this prepared front being slipped inside flap lying coincident and stuck together. (Fig. 2). Anything written on paper held against address side is transferred to inner front part of the envelope.

When all names have been written on papers held against the envelopes -- address them thus: "I want the slips folded like this--oh, yes, let me have your envelope a moment sir. No, keep the paper, so I can't learn what you have written." Take envelope from man who has written name of some dead person, and remove therefrom slip intentionally inserted in it before hand. "I want it folded like this," you direct, naturally placing prepared envelope on your stack, then placing entire stack under your left arm. You then illustrate how they are to fold the papers then take envelopes from under arm, but this time upside down. The prepared envelope going to the bottom of the stack. The original bottom envelope (now the top one) should be pricked at the corners with a needle so that it can be identified, no matter which corner it is taken by.

Give this to the person who thinks you are returning same envelope you took from him. All seal their slips in envelopes which are collected in a hat. Stepping forward you hand unused envelopes to assistant who carries them off, and returns with a handkerchief. He is blindfolded, (so he can see out from underneath bandage) and is escorted from room by committee.

The assistant has employed his time well. When he carried off tray he lifted napkin flap, and learned the cards missing from the heap, by comparison with a list of the original twenty-five. When carrying off envelopes he opened fake one and learned name of dead person.

You now bring out a slate and a chalk and have someone write a number of three digits and read number as you hand slate to person a few seats away. He writes a three digit number under first. Remembering total add to it third number as you pass slate to fourth person to initial it for identification. Adding up three digit numbers is extremely easy if you add hundreds first, then tens, then units.

Example: Three numbers are 497 - 832 - 497 plus 800 is 1297 plus 30 is 1327 plus 2 is 1329 -- plus 900 is 2229 plus 80 is 2309 plus 9 is 2318. Place slate and chalk on table, immediately bringing forward tumbler containing six different colored pieces of chalk. But you ask, how are you to convey slate total to Medium? You already have done so. The communications of the next few tests depends on how and where you place the various articles on the table. Don't say disgustedly that such a proceeding would be too raw. It will if you stand absentmindedly with the articles in your hand, and figure around as to where and how you shall place it. But if you do your figuring on the way to the table, and nonchalantly lay the article down, at the same time picking up article for next text, or asking something to borrow for the next test, keeping your eyes anywhere but on your hands, it will never so much as be suspected. This I vouch for.

Any square or oblong table will do, a top 25 by 30 is best. At first practice with a similar diagrammed paper, just covering the table. There are 30 squares numbered in six verticle rows of five, and lettered in case you wish to convey initials. Also squares numbered 1 to 13 for the 13 playing cards and 16 to 28. Top row horizontally, represent colors, and any additional meaning can be given other squares. Practice setting things down easily and naturally on the spaces representing colors, numbers, etc. (See Fig. 3).

Then remove diagram and practice the same on bare table top. The Medium's eyes can read beneath the blindfold easy as the table top is in line with his downward vision, as he stands at the blackboard. But many tests do not depend on communication at all--which makes your method that more baffling.

The slate is ordinary, but one corner (on side that will be uppermost) is marked so as to be easily told. Slate is mentally divided into ten parts, numbered from 1 to 0. The total of a three digit test cannot be over 2997 so the first two can be conveyed, by some one square on table, do so by placing marked corner naturally on the necessary square. The chalk tapers but is short, third digit of answer is signaled by placing chalk on imaginary square on slate. For last digit, chalk is considered as a clock hand (small end the pointer). The imaginary dial is considered square with table, position of slate having nothing to do with it. Figure procedure on way to table, place slate corner in proper space with left hand, and a second later lay chalk pointing on direction on right square of slate. Left hand picks up tumbler of chalk. Color is selected by setting tumbler on square for that color, apparently in a careless manner at same moment picking up pack of cards with the other hand. Pack is cut in half and a card in both halves chosen. Advance to table a half in each hand, placing them face down on proper squares, showing suits. A spectator now steps to the table and throws dice, you cover same with a cup, where they fall. A mark on cup circumference shows sum of the two dice (clock fashion). If sum is 2, 3, 1, or 12, Medium can read each dice singly--two aces, ace and deuce, five and six pair of sixes. In left trousers pocket have a stack of six half dollars, dates faces one way, their order known by Medium. Don't announce that dates are to be read. Borrow six half-dollars from as many spectators, taking them in right hand, as left hand passes arranged stack to person to carry to table. Right hand leaves coins in left vest pocket, bring forth a watch (not running). Watch should be of the closed face variety. Spectator sets it at any hour and shows it to you, closing it. You carry it to table. Stem indicates the hour. That is the way you face it around an imaginary clock. Number of matches are told by placing them on the right square of the chart on table.

NOTE: Slate is placed first, being the largest article. If lying over a number later needed place the article right on slate over proper number. Be sure articles lie over right squares and you are set to call in Medium. Medium stands at blackboard where he can see down on table top, divines card, and coin. Card is forced and coin is switched. Hence these two tests are prearranged. Pricked envelopes give the dead name known by prepared carbon.

By glancing at this at first it will seem all jumbled up but read it over a few times and then practice it before attempting to show it. I can recommend this as a fine piece of Telepathy out once you got the knack of it. But PRACTICE, PRACTICE, PRACTICE! That means so much but is heeded so little.

THE PSYCHIC PIANIST

(A Nelmar Mental Exclusive)

Effect: Performer distributes a deck of blank-faced cards among the audience, instructing them to write thereon the names of their favorite pieces of music, preferably old-time pieces that everybody can recognize when they are played. The cards are then gathered up.

Performer now allows any spectator to shuffle the cards as much as he pleases and to select one with the deck in his own hands. Absolute freedom of selection is permitted. Spectator does not permit performer to see the face of the card, but instead rises, concentrates on the card - and the pianist on the stage plays the piece WITHOUT THE PERFORMER EVER HAVING SEEN THE FACE OF THE CARD AND WITHOUT A WORD HAVING BEEN SPOKEN BY ANYBODY. After the pianist has played sufficient of the piece to identify it, the performer asks her the name of the piece she has played. She announces the name, whereupon the performer asks the standing spectator whether or not the pianist is correct. Of course, she is invariably correct. The standing spectator then resumes his seat.

Performer takes back the deck and hands it to any other spectator, and the complete action stated above is repeated, with similar results.

The procedure is continued for the full performance, which should not exceed six pieces, since otherwise the effect may become boring. Six correct demonstrations adequately prove the qualifications (?) of the pianist as a psychic in the field of music, and that is the purpose of the presentation.

NOTES:

No rehearsal necessary. No music necessary. Use any strange pianist and with only a few minutes notice. Failure impossible. No skill. No codes. Nothing for either the performer or the pianist to learn or remember. Nothing to forget. No restriction in range of pieces used. No forcing of individual cards chosen by spectators.

The method can also be applied to the answering of questions written by the audience, to a lightning calculation act, and to a thought foretold act of any kind.

The method is absurdly simple, but it has never been detected in presentation before critical audiences. And now for the simple secret.

Method: The cards are merely colored pasteboard of the best quality obtainable and no heavier than playing card stock. A deck consists of 30 cards, comprising five cards of each of six colors. The cards are the size of bridge cards.

The colors used are as follows: RED, YELLOW, BLUE, GREEN, GRAY AND WHITE. ANY OTHER COLORS MAY BE USED, BUT THEY SHOULD NOT BE SO DARK AS TO PREVENT THE READING OF ANY WRITING THEREON WITH A SOFT BLACK PENCIL.

Two decks of cards are used, each containing five cards of each of the six colors. Deck No. 1 is unprepared, and is distributed among the spectators for the writing of their favorite selections. Deck No. 2 is prepared, and is switched for Deck No. 1 at the proper time as hereafter explained. A very plausible explanation is given to the audience for the use of colored cards.

All cards of the same color in Deck No. 2 are prepared in advance by writing thereon the same name of a popular song. Thus, all red cards in Deck No. 2 may show the name "Jingle Bells"; all yellow cards the name "Old Black Joe", and so on throughout the six colors. Since only six pieces will be played, only six colors are necessary, and each of the six pieces is thus repeated five times on the cards comprising Deck No. 2.

If a regular assistant is used as the pianist, the same Deck No. 2 may be used from one performance to the next. However, if you are going to use a strange pianist, you approach her and ask her for the names of six pieces of well-known music that she can play from memory. You list them on a small card, and opposite each of them you write the name of a color, thus:

| | | |
|---------------|---|--------|
| America | - | White |
| Jingle Bells | - | Red |
| How Dry I Am | - | Yellow |
| Old Black Joe | - | Blue |
| Killarney | - | Green |
| Aloha Oe | - | Gray |

You then tell her to keep this card in her hanky on the music stand of the piano. When she sees a spectator rise and concentrate on a card that he holds, the pianist should observe the color of the card and then play the selection on her list that is opposite that color. That is all there is to it, so far as she is concerned. How or why the trick works is your own problem and secret.

The pianist is instructed to keep the card concealed so that only she can read it, and imbedding it in her hanky serves this purpose. She is to name the piece after she has played it and AFTER YOU HAVE ASKED HER TO DO SO.

The act consists in her repeating this procedure six times, once for each color, as spectators rise among the audience and concentrate on cards they hold that are so colored.

Now that the pianist has been so simply instructed, the performer retires with a list of the pianist's pieces and proceeds to prepare Deck No. 2. He merely writes on the respective colored cards the names of the six pieces, thus repeating each name of a song five times in preparing the deck of 30 cards. The 30 cards should then be shuffled thoroughly so as to scatter the colors throughout the deck.

Likewise, Deck No. 1, consisting of a similar 30 cards except that there is no writing on them, should be shuffled thoroughly. The bottom card should finally be a white card, and two diagonally opposing corners of this card should be clipped off sufficiently to permit your recognizing the card when you reach it in the deck.

Assemble the two decks as follows: Place Deck No. 2 on your left palm, writing side of cards upward. On top place the plain white card with the corners clipped. On top of all place Deck No. 1, which comprises all black cards.

Explain the nature of the demonstration, vis., that the pianist will endeavor to play any pieces of music thought of by the audience and without a word being spoken. Suggest to the audience that only names of songs that are well known to everyone be selected, inasmuch as otherwise it may be difficult for some spectators to identify the pieces when they are actually played.

State that you have a number of different colored cards comprising a deck, and that you will pass these cards out among the audience with the request that the recipients write thereon the name of a favorite song. Ask that the writing be done rapidly, and state that you will supply a pencil to each writer in order that the writing may be distinct, the pencils you loan the audience being soft lead. You now proceed to hand out the cards until you come to the white card with the corners clipped, at which point you stop and retain the remaining cards in your left hand.

You now explain the use of colored cards. State that it would be most desirable if each card were a different color, inasmuch as then the writer of any song name would instantly recognize his card when it is used in the test that is to follow. However, it is impossible to obtain cards in that many colors, since a whole deck of cards is distributed among the audience, and hence the deck unavoidably contains several cards of each color. While this fact interferes somewhat with the immediate identification of one's card by its color, it does serve the purpose better than would be the case if all cards were the same color, such as white. Only several persons in the audience will have used a card with the same color, and hence the use of different colored cards will localize the identification of the writer of a chosen song down to possibly three individuals, which is better than no localization whatever.

Performer also calls attention to the fact that there is no marking of any kind whatever on any of the cards except the song names that the audience will write on them.

The performer now proceeds to collect the cards with writing sides face down, placing them on top of the packet he still holds in his hand and which comprise Deck No. 2. After he has thus completed collecting Deck No. 1 he casually turns the two decks over in his left hand in the course of turning to return to the stage. He also cuts off the top deck (which is the faked one) and places the lower deck (No. 1, on which the spectators wrote their song names) in his vest pocket. Since only half the packet of the two decks was passed out for writing purposes, it is presumed by the audience that the performer has merely removed the blank cards that had remained in his hands after passing half the card out for use by the audience.

The performer now informs the audience that there will not be sufficient time for the pianist to play all the selections that have been written on the cards, so it will be necessary to reduce the number of playing to a representative number of the names written on the cards. So saying he steps down among the audience and hands the pack writing side down to a spectator and asks him

to shuffle them in overhand fashion. He also informs the audience that he will have representative spectators shuffle the cards and choose one at random as the particular piece to be played. He adds that no word will be spoken during the test, and he particularly wishes it understood that he must not see the face of any selected card. Instead, the chooser of any card will rise and face the pianist, and will then study intently the name of the song on the card of his choice. Said spectator will remain standing and silent until the pianist catches the vibrations of his mind and attempts to play the piece.

The first spectator shuffles the deck and removes one card, returning the remainder of the deck to the performer, who retains it face down in his left palm. Performer motions the spectator to rise and concentrate on his card, the performer cannot possibly see the face of the card.

Pianist glances at the spectator, sees the color of the back of the card that is being held and concentrated on, and proceeds to play sufficient of the piece to enable it to be identified. Of course, seeing the color of the back of the card she merely glances at her list and places the piece that is named opposite that color.

Performer signals her to stop and then says: "The name of that piece that you just played?", and she answers by naming it. Performer turns to the spectator and asks, "Is that your selection, sir?" Is she correct?" Spectator answers, and sits down. Performer takes back of the selected card and puts it in his pocket alongside the other card lying there.

Thus the performer goes from one spectator to the next, having each select a card of a different color from those already used, ostensibly to give variety in the cards used. If a spectator hesitates to do so, tell him that maximum cooperation is necessary in all mental demonstrations, and without hesitation take the deck from him and proceed to work with another spectator instead. And thus the program continues until all six pieces have been played and acknowledged.

It must be borne in mind that each writer on, say, a green card, on finding that his selection that he wrote was not the one played from a green card finally used, will assume that the piece finally played was written on a green card by some other spectator, since several spectator used the same colored cards in every case. Furthermore, all the writers on green cards cannot get together to check up, because they are scattered among the audience and do not know which is which.

Also, all the rest of the audience will think that the use of colored cards will localize identification of the writer down to several people (since only several cards of the same color are in the deck), without giving thought to the inability of all writers on the same colored cards to get together and compare notes. While the method is brazen, IT WORKS, and that is all that is required or desired.

Here is a modification whereby the same color can be used the second time in the effect. Instead of using six colors, use three, say red, white, and blue. Then you will have ten cards of each color in the deck.

You will also use two faked decks, each comprising ten cards of red, ten of white, and ten of blue color.

In making arrangements with the pianist, you will tell her that six pieces will be played as follows:

| | |
|--------|--|
| RED: | First showing of a red card - America Second showing of a red card - Old Black Joe |
| WHITE: | First showing of a white card - Swanee River Second showing of a white card - Old Black Joe |
| BLUE: | First showing of a blue card - How Dry I Am Second showing of a blue card - Jingle Bells |

You now prepare the first faked deck with the names of songs listed above as being in the first showing. You then prepare a second faked deck with the names of the songs given as being in the second showing. This second faked deck you place in your left coat pocket.

The presentation is the same as in the version wherein six colors are used, except you casually place the left hand containing the first faked deck in your left coat pocket during the playing of the third piece of the first series, and immediately withdraw your hand after having made an exchange of decks while in the pocket. All attention is on the pianist and the standing spectator, so there is nothing to fear.

The exchange of decks in the pocket is simplicity itself. It may be well to bisect the pocket by means of placing an envelope therein, with the deck to be dropped on one side of the envelope and the one to be removed from the other. In any event, during the playing of the third piece from the first faked deck you have changed decks, and can now proceed with the fourth spectator by handing him the second faked deck for shuffling and selection.

The result is that the audience (who think that only the one deck is used throughout, of course) will see a second card of the same color selected, and yet a different piece will be played therefrom, thus eliminating any idea (if there is any, which is extremely doubtful) that the color of the card is any cue to the pianist.

Now the fifth and sixth pieces can also be played from this second faked deck, and the same colors will be used as were employed for the first three tests. No codes to learn by anyone, no words or signs to learn or use. The spectators, themselves, without saying a word, unwittingly give the clues to the pianist by reason of the color of the cards they hold.

In concluding the demonstration the performer reminds the audience that ordinarily such tests are between the pianist and the performer down in the audience, the two persons having through long practice developed the ability to transmit their thoughts to each other.

However, in the demonstrations given tonight the pianist has had direct contact ONLY with the spectators, themselves, inasmuch as the performer at no time ever saw the face of a card that was selected for playing. This feature of the evening's performance called for much greater cooperation on the part of all members of the audience in order to accomplish anything, and the extent of the success of the experiments is a distinct credit to the helpful attitude of the audience, for which the performer gives sincere thanks and best wishes.

Needless to say, the pianist does not know how the cards selected by the spectators happened to have on their faces the names of the songs that she originally named as being in her repertoire. So she is unable to explain how the miracle was accomplished, since she knows nothing of the faked desk(s) or the performer's inner procedures in presenting the mystery.

When presenting the effect with a strange pianist from whom a list of suitable songs must be obtained before beginning the program, some time will be saved if the color-names have been written in advance on the key card that will be left with her. All that will be necessary then to complete the key card will be to fill in the song names.

The number of appropriate songs is surprisingly small. A list of 100 could be arranged that would cover every contingency. By having ten cards of like color already prepared with the name of the same song written on each, and similarly treating the 100 possible songs (i.e., songs generally known), you could take those 100 "sets" to the entertainment and from them arrange in a few moments either one or two faked decks in accordance with the six such songs that the pianist knows. This would mean just a matter of moments in getting ready under the most adverse conditions.

.....APPLICATION OF THE IDEA TO OTHER FORMS OF MENTALISM

Question and Answer Reading:

Stock questions are written on the cards in the "fake" deck, just as are song names in the foregoing explanation. Performer announces that colored cards limit the application of the answer of the medium to a group of several persons who used a card of the color being answered, and hence they will know that an answer definitely does NOT belong to them if the question being answered is on a card of a color different from that which they had submitted. They cannot get together to check up on the performer, and he does not require any acknowledgement from the audience except from the spectator holding the card, who merely states that the medium on the stage CORRECTLY INTERPRETED THE CONTENTS OF THE CARD THAT HE HOLDS AND WHICH HAS NEVER BEEN OUT OF HIS POSSESSION.

The final selection of questions to be answered (none of which are signed of course) is handled in the same way as for the Psychic Pianist. Without seeing the card, the medium states the question and answers it. By "without seeing" is meant that she is not able at any time to gain possession of the card or to read it. Obviously the holder of the card in the audience can only acknowledge that the question was correctly interpreted by the medium,

but cannot state whether or not the "advice" is satisfactory since it is not his question in the first place. The audience's interest, of course, is in the face that the MEDIUM READ A QUESTION SUBMITTED (?) by themselves on a card that is in their possession. The answer, itself, is of no general interest, but is given merely to complete the illusion of clairvoyancy.

Lightning Calculation Act:

In this application the performer, himself, or the medium (now presented as a "lightning calculator") merely gives the predetermined mathematical answers to the stock questions (mathematical in nature, of course) stated on the "faked" cards, which are supposedly a final choice from the original cards on which the audience submitted their original problems. Obviously, no calculating is required, since the problems are really "forced", although the spectators had a free choice of cards in their final selection of problems for solving. This is surely a lazy-man's conception of a lightning calculator act, and yet it goes over surprisingly well.

In this presentation with a medium now serving as a lightning calculator, the performer takes the finally selected card from the spectator who selected it, and reads aloud to the "lightning calculator" the problem stated therein. With a show of genius at the blackboard the "lightning calculator" solves (?) the problem mentally and writes the answer with amazing rapidity. Of course, the solution was known in advance by said calculator. No need to use the color-card idea, since the calculator is not claiming to be able to read minds, but only to calculate.

The answers can be written on cardboard lying in the trough of the blackboard, and it takes merely a glimpse at said trough for the calculator to get the solution. Length solutions are taboo. The addition of numbers called rapidly, the multiplication under similar conditions, the extraction of square and cube roots, etc., represent suitable problems. A challenge of \$100 an error can be made.

To enable the calculator to know which answer in the trough applies to which problem, recourse may be had to the color code. Although the problem is read by the performer in the audience to the calculator, said calculator might not be able as a result to identify the question with the answer among those before her. However, seeing the back of the card from which the performer is reading, she knows, for example, that the problem is the "blue" problem. She therefore glances at the answer in the trough of the blackboard to which the "blue" color applies.

* * * * *

PERFECTION ONE MAN MIND READING ACT

This is the effect and duplication of the act that a well known club and stage mind reader is now using.

He passes out slips to the audience, telling them to write short questions, phone numbers, addresses, names, etc. after which he passes out envelopes telling spectators to seal and keep, in their own possession.

He then seats himself on the stage, taking a writing pad and proceeds to get impressions of the writing which proves to be answers to the questions asked and the other information written.

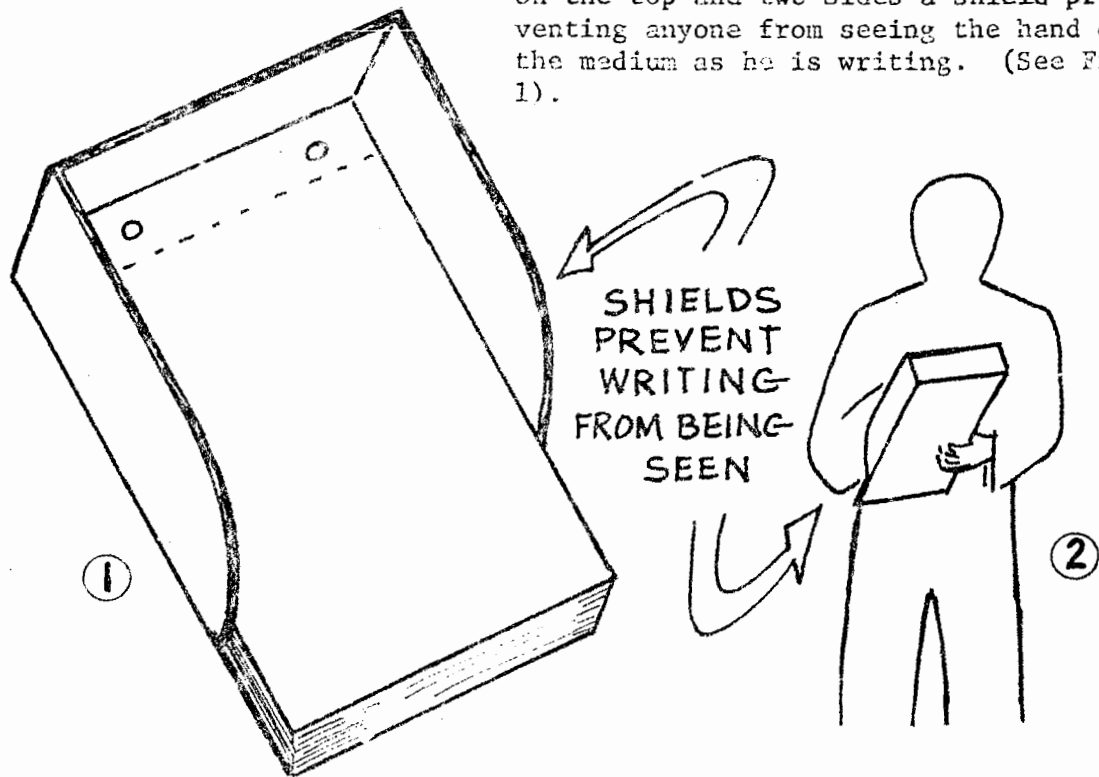
This is a very wonderful act but requires Showmanship, and one very clever steal.

Things are different from what the effect is and what he states, for he says he will collect nothing, and he does, but the audience is none the wiser, and although a large number of slips are handed out, he answers only from ten to fifteen questions, but this makes no difference for he can quit any time and they merely think he is tired.

Small slips of paper are used. The envelopes used should be preferably of a distinctive size, and measure about $7\frac{1}{2}$ " x 4". This, you will observe is a little larger than the ordinary envelopes.

The writing pad used in the theatres is of a special construction, on account of the view that may be had from the upper floors and galleries.

It is rather a portfolio affair having on the top and two sides a shield preventing anyone from seeing the hand of the medium as he is writing. (See Fig. 1).



He starts with the slips, passing some to first row, then to second row, and so on, keeping up a running fire of talk. He passes them out right and left until a large number have been passed out; the audience is beginning to write and those in the front row are nearly finished, as they got their slips first. Remember he keeps up a running fire of talk, never letting down. He next takes a bundle of envelopes and passes them out, one here, two there, etc. not passing out an envelope to everyone who has received a slip.

Now as to the steal. He has varied this at different times and we will attempt to give you his different methods. His favorite method is, as he begins to run short of envelopes, to have several people place their questions in the same envelope, sometimes him holding the envelope and other times simply passing it across the row. He then seals up this envelope with some dummy questions tucked in one end. He again commences to collect questions in this envelope occasionally crumpling one of the questions, and under pretense of straightening out some of the crumpled questions, he gives a fold to the bundle of questions, still leaving them in the envelope.

The envelope is held in the left hand, and as he turns from one row to the next, with the right hand he finger palms out the folded questions, placing them in a finger palm of the left hand holding them under the envelope. He is now ready to seal the envelope which he now does, and tosses it to someone to hold, deliberately placing the slips which he has stolen into the left trouser pocket. This may be repeated twice or even more if necessary. The audience is then requested to place their envelopes on the floor and place their feet upon them.

On returning to the stage he picks up a pad and while still talking, holds the pad in front of him and nonchalantly removes the slips from his trousers pocket under cover of the pad. These again go into finger palm and he transfers the pad from the right to left hand, holding the slips on the outside of the pad. As he seats himself, he places the slips on the pad, the blinders on the top and side of the pad concealing them. Under cover of these blinders, he now opens the slips and proceeds to conduct the seance.

Another steal that he has been know to make, which we do not like nearly as well as the above is to have one or more envelopes with all the mucilage "licked off". He proceeds as before. But, he pretends to seal this envelope and holding it on top of the pile of envelopes that he still has in his hands, he "top changes" for another envelope containing fake slips. As he passes among the audience he folds this envelope twice and as he makes some remark concerning the mind of some noted personage he has read, he slips this into his trouser pocket. In fact, in his entire act, his hand goes into his pocket very frequently, thereby throwing off any suspicion when he actually makes a steal and had to make this move.

He answers very few questions, contenting himself with merely reading what the questions are and frequently gives the impression that he has answered a question. This is an old trick of the spook workers and always goes over big. Suppose the question is, "Will I recover my watch that was lost last January?" signed with the initials G.M.C. He will first call these initials and ask the person who wrote them to stand, then he will say "My impression is that you are asking about some jewellery. Do you want me to try and tell you what it was? Now concentrate on it very strongly. It seems to be a ring. No, I am mistaken, it is a watch. Is that correct, sir? Now I will ask you to concentrate on what has occurred to this. Oh yes, it was lost. Is that correct, sir? In fact in answer to your question, I believe I can say that your watch was lost in January? Is that correct, sir? Thank you, sir". And with a nod he dismisses the man allowing him again to become seated.

And the impression to the entire audience with the exception of the man himself is that he answered a question that the man asked, and the man himself is satisfied, because he thinks that he has had his mind read, showing what the question was.

In passing out the questions as we have said, he keeps up a continual rapid fire talk. To one he will say "Just write down your telephone number and sign it." To another, "The date of your birth". To another "A serial number of some bank note you have in your pocket." Later he gives the desired information, laying stress, for instance, on the fact that he has never met the man before and that he has no way of knowing what the number of the bank note, which the man now has concealed in his pocket, could be. He claims of course, to answer questions written on your program or on your own paper. These are not answered unless some clues to them is given on the slips that he has stolen. He may, for instance, get a question, "What is the number of the dollar bill which I have written on my program". This he will turn to his advantage by saying, "You wish to know the serial number of a bank note. There seems to be several thinking of such a number and the vibrations of my mind are somewhat confused, however, I will say this, the bill you are thinking of is a one dollar bill."

He frequently during the performance is able to glimpse a question which has been written and which he has allowed them to retain. When this happens, he, of course, makes great capital of it. After he is finished reading his questions, he usually retains date or number for an added test period. After laying down his pad he steps down into the theatre, inquires who asked, for instance, we shall say their birth date, of course, not mentioning the fact that this information was given on the slip. "Is there a Mrs. Jones who asked if I could tell her birth date? Now, Mrs. Jones, you might think it possible that in some way I could get possession of your question, but would you really believe in a transference of the mind, if I should ask some lady here, whom I have never seen before, to give you the answer of your question? Mrs. Jones, do you mind standing up for just one minute? and Sir, do you mind lending me the young lady who is with you and I assure you that I will return her in a few minutes, and that I am only borrowing her in the interest of science. Will you please stand up Miss, and Sir, would you object if I were to hold her hand, of course, still just in the interest of science? Now I will ask you first, have you any idea of what the date is that the young lady is going to concentrate on? You have not? And I wish to ask you also, have you ever met me before, or do you know the lady? Now as I hold your hand," (he holds the hand and with his other hand covers both his and the girl's hand) "You will receive mental vibrations, impressing on you strongly certain things. I will first repeat the months of the year. January, February, March, April, etc., and I want you to tell me when we are finished if you have received any stronger vibrations when we have repeated any particular month." As he names all the different months he gives a slight pressure on the girl's hand. And as he mentions the month that he wishes her to say, he gives a very decided squeeze.

"Now may I ask you, did you receive an impression of any particular month? December and is that correct" and turning to the audience he says, "The lady says December and will some one tell me how many days in December? Thirty-one, and that is right, showing the advantage of a college education. And again to the girl, "we will repeat the 31 days of the month and we will see if you receive vibration from any day." Now, one, 2, 3, 4, 5, 6, etc.

to 31. "And you received a vibration on what? Twenty-nine you say? December 29th the lady says, Is that correct, Madam? Now as to the years, we will begin first with the centuries. Let us say 1500, 1600, 1700, 1800, and 1900 and what century? You say 1800? Now let us get a little closer, we will say in the first 10, 20, 30, etc., and now as for the particular year, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, and the young lady says it is December 29th, 1894, is that correct, Madam? Now I wish to ask you, is that not really a miracle? Neither of these ladies have met me before, I had no way of knowing what the date was, and neither had this lady. I wish to thank you both". and he dismisses them. But suddenly as an afterthought he turns to the gentleman saying, "I wish to thank you Sir, for the loan of the young lady, and furthermore to assure that once I have released her hand the chain of thought is again broken. She is no longer a mind reader. You may go ahead very safely with your thinking." Sometimes this is varied, by having the subject write the numbers or dates upon a blackboard.

Another effect is that while going through the audience he suggests to someone to draw a picture, say a horse, when he comes to this in his slips, he announces that there is one person who has drawn in his mind a picture. Do not say "Drew" say "Drawn in his mind". He then gives him a sheet of paper and asks him to draw the picture he has in his mind and not change. He, of course, thinks that the medium means the one that he drew on the small slip. No one else knows that he drew a picture. Ask him to draw the same picture and you set on the stage and copy from the slip the picture that he has drawn, explaining that you are not a very good artist and have only a mental image to follow. Then when you compare, you both have the same picture and this is a knockout to the spectators.

As you are looking at the slips on the stage and answering a few of them, you will have ample opportunity to make notes on practically all of them. You can then dispose of the slips as you wish, and walk down through the audience still make notes on your pad, but really reading the notes you have already made. We understand at one time he has a few printed slips bearing the inscription, "What is your name, and what is your phone number?" This could be used, but of course isn't really necessary, as he simply suggests as he goes among them, writing the phone number, and name.

THE PHANTOM TELEPHONE OPERATOR

By U. F. Grant

The principle used in this act is an adaptation of an old principle used in a clever manner.

Performer displays five pieces of white cardboard each about 3½ by 5½ inches. On each one are listed the names of five various firms, such as Grocer, Meat Market, Beauty Parlor, etc. Names on all five cards are different, giving an assortment of twenty-five names. Each bearer of a card is told to mentally select one of the names on their card.

Following this, performer patters along to the effect he has with him this evening a former Telephone Operator, who is able to discern names of firms and their telephone numbers by people merely thinking of them. And on the cards passed out are listed names of firms taken from the exchange in a small city, the young lady formerly worked in. So with the audience's permission, he takes great pleasure in presenting Miss.....The Phantom Telephone Operator.

The Medium enters and sits at a small table. Following this, performer displays five more cards, on these cards are typed the telephone numbers of the firms listed on the cards the people in the audience are now holding. But they are listed on the cards alphabetically. All the A's on one card, B's on another, etc.

Performer steps to first person holding a card and lets this person pick out the letter card that corresponds with the first letter of the firm they are thinking of. Person then looks up the telephone number of the firm on this card. He is then told to stand and concentrate on the number and firm's name. Immediately the Medium calls out the number person is thinking of, also the name of the firm that goes with the number. Done in the following manner. (The gentleman is thinking of the number 23163 - this is the City Meat Market. He wants three pounds of steak and six pork chops, etc.) This is continued with the people holding the remaining cards, giving some comedy item the person might want to order from that firm. Or inquiring what they would like to order, etc.

In all the act runs only about eight minutes. Just enough to lend a nice mental interlude to any act.

Preparation: Glance at the arrangement of the sets of names listed here. Note we have at the top five sets of names, with five names in each set. The sets being numbered from one to five. Procure some white show card card-board at your local Stationery Store and cut this into small cards about 3½ and 5½. With a typewriter, type on these (five) cards at the top, numbers from one to five. On the first card 1, second 2, etc. Under number 1, type out the names listed under No. 1, on this page. On No. 2 the list under No. 2 on this page, and so on with all five cards.

No. 1

Butler, The Dentist
Chesbro's Grocery Store
Acme Meat Market
Denne, The Jeweler
Eaton's Bakery

No. 2

Eccle's, The Florist
Carey's Junk Shop
Devoe Barber Shop
Alice's Beauty Parlor
Buick Garage

No. 3

American Cleaners
City Bank
Drum's Antique Shop
Everest Fur Store
Bradford Sport Store

No. 4

Brick's Kandy Shop
Adam's Ice Co.
Doyle Bus Line
Excelle Dept. Store
Chinese Laundry

No. 5

Dickson Animal Hospital
Clarence The Tire Man
Ackley Credit Agency
Barnes Credit Clothier
Ellsworth Music Store

A

Acme Meat Market - 204-4080
 Alice Beauty Parlor - 661-1321
 American Cleaners - 704-1408
 Adams Ice Company - 771-1542
 Ackley Credit Agency - 220-4400

B

Butler The Dentist - 362-7240
 Buick Garage - 609-1218
 Bradford Sport Store - 113-2260
 Bricks Kandy Shop - 104-2080
 Barnes Credit Clothier - 605-1210

C

Chesbro's Grocery Store - 231-4620
 Carey's Junk Shop - 208-4160
 City Bank - 113-2260
 Chinese Laundry - 222-4440
 Clarence The Tire Man - 108-2160

D

Denne The Jeweler - 504-1608
 DeVoe Barber Shop - 774-1548
 Drum's Antique Shop - 504-1008
 Doyle Bus Line - 991-1982
 Dickson Animal Hospital - 432-8640

E

Eaton's Bakery - 883-1766
 Eccles the Florist - 532-1064
 Everest Fur Store - 313-6260
 Excellence Dept. Store - 404-8080
 Ellsworth Music Store - 505-1010

Now make up a second set of five cards, lettering these from A to E; on each card type out names of firms and telephone numbers.

Besides these you require a Key Card for the Medium. On a large card type all the names and telephone numbers in the sections from A to E, but all on one card. This is on the table Medium sits at, and is not seen by the audience.

Now for the Actual Working. Performer passes out the five cards numbered from one to five. Then he steps to the first person, who has card No. 1 and lets that person pick out the Alphabet card to look up his number. If this person picks out alphabet card C, the performer secretly signals number 3 to the Medium. This is easily done by the fingers, as the hand is held behind the back or up on coat lapel. Soon as Medium gets the signal, she looks on the alphabetical list in front of her and looks at C on the list as it is the third letter of the Alphabet. The Medium knowing this is the first person, and that he has taken alphabet card C, calls out first name under the C's, namely Chesbro Grocery Store - No. 2313.

If the second person takes alphabet card E she knows they are thinking of Eccle's The Florist, as that is the second name on the E list.

Whatever alphabet card the person holding card No. 5 looks at she knows it is the fifth name on that card, etc....

For example, if they have card No. 4 and thought of the Doyle Bus Line, they would have to take alphabet card D, to find the Telephone number of that firm. And having the fourth card, it tells the Medium it is the fourth name on that list or Doyle Bus Line.

That's all there is to it. A simple sure fire, cute little act. Give

it a try at your next show and we are sure you will be pleased with the results.

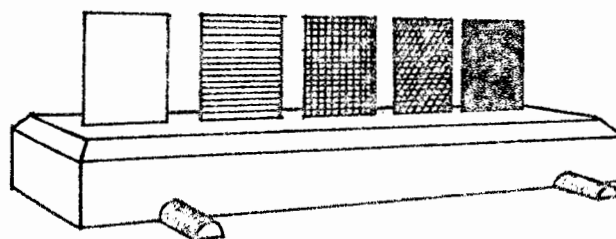
If one cares to he can type in names of local firms with their correct phone numbers. Or if a person is working a single act he can work the effect alone, naming the firm and phone number after handling the alphabet card to the person. In this manner; the performer must memorize the names of firms and their order.

(Ed Mellon)
"QUANTIMENTAL"

We sincerely believe that this is one of the most baffling effects in the realm of Mentalism! Effects made possible by the application of a NEW PRINCIPLE. To those not knowing the ingenious secret there just isn't any solution.... unless they wish to regard it as genuine Mentalism!

THE APPARATUS

Much work and experimentation have gone into developing the unique principle. The stand contains the secret mechanism that makes the following effects possible, yet it is carefully designed to arouse no suspicion.



"QUANTIMENTAL" STAND
AVAILABLE FROM MAGIC
DEALERS

Remove the backplate by pushing up on the left hand side. You will find five differently colored miniature balls. Each ball represents a number and the numbers are easily remembered because you assign the numbers to the balls according to the color range. That is, from the lightest ball to the darkest. Thus Number 1 is the white ball since it is the lightest, Number 2 is the yellow ball, 3 is the blue, 4 is the green and 5 is the black and of course the darkest ball.

| | | | | |
|-------|--------|------|-------|-------|
| 1 | 2 | 3 | 4 | 5 |
| WHITE | YELLOW | BLUE | GREEN | BLACK |

THE SETUP

The balls are now dropped into each hole in the back of the stand starting from the left hole and working to the right. Into the first hole drop the white ball, next hole the yellow ball, next hole the blue, next hole the green, and the last hole receives the black ball. Now take the color cards supplied with the outfit and put the white card in the slot on top of the stand so that it looks the white ball in, next the yellow card is placed in the slot and holds the yellow ball in, the blue card holds the blue ball in, etc. Now you can fasten the backplate on, set the stand in working position and watch how the outfit operates.

THE TRYOUT

Remove any card and note that this automatically releases the corresponding ball which rolls silently down the incline to become visible in the little window at the lower right hand corner of the stand. Thus if you removed the yellow card, which is the second card from the left (you're looking at the rear of the stand) the yellow ball will be the FIRST BALL VISIBLE AT THE EXTREME RIGHT OF THE STAND. Now let's assume that you removed the next four cards in the following order: BLACK, WHITE, GREEN, BLUE. The window would then show the five balls lined up and reading from RIGHT TO LEFT: YELLOW, BLACK, WHITE, GREEN, AND BLUE. Thus you would know exactly in what ORDER the cards had been taken even if someone else had taken the cards without you seeing them do it.

FIVE PERSONS EACH TAKING ONE CARD

Assuming that five persons had each taken a card and concealed it on their person, it is possible for you to tell what card each one is holding even though you did not see them take their card.

To do this it is necessary to assign numbers to each of the five persons. The best way to do this, so as to eliminate any memory work, is to line them up some distance from the stand. Then instruct the person nearest the stand, to walk over to the stand and remove any card he desires, place it in his pocket and walk back to his original position. Instruct the next person that as soon as the first man gets back to his original position, that he is to walk over and take any card, place it in his pocket and then go back to his original position. The other three are instructed in the same manner... When they have completed these instructions you will have no trouble knowing who is number one, two, three, four, and five.

Now all you have to do to determine who is holding which card is to glimpse the order of the balls in the window of the stand, reading from RIGHT to LEFT. The first ball at the extreme right tells you what color the FIRST man is holding, the second ball from the right tells you what color card the SECOND man is holding, etc.

You should now understand the principle involved and it applies to whatever you decide to use in place of the color cards.

USING OTHER CARDS

ESP CARDS are easily remembered in this order: CIRCLE is ONE, CROSS is TWO, THREE WAVY LINES is THREE, SQUARE is FOUR and FIVE POINTED STAR is FIVE.

PLAYING CARDS can be arranged in any order, such as Si Stebbins, convenient for you to recall.

Another important point is that you can use THREE GIANT CARDS IN THE STAND for added visibility plus the fact that it is easier inasmuch as you only use three balls (WHITE, YELLOW, AND BLUE) and only have three cards to remember. It is a matter of opinion as to whether the effect is lessened for using three cards instead of five.

USING ENVELOPES

To use envelopes place them in the stand just as you would the cards. The flaps are open and you can drop a penny in the first one, a nickel in the second, a dime in the third, a quarter in the fourth, and a half in the fifth. Then you can proceed with the effect and tell each person what coin they are holding.

A fine presentation would be to borrow the five coins, switch for your own that you have memorized the dates, drop these into the envelopes. Then when you tell each what coin they are holding you can also name the dates ON WHAT WERE APPARENTLY BORROWED COINS! The same thing could be done with bills, in which case you would give the serial numbers.

THE GREAT MURDER MYSTERY

Using cards with the appropriate drawings, you can do the Murder Mystery Test naming the witnesses, the victim, the holder of the murder weapon and of course the climax comes when you name the murderer!

THE LOCK TEST

To do the lock test with any lock and five keys, have the envelopes in position in the stand. Hand each person a key and let them try it in the lock. As soon as they have tried a key in the lock, they are to drop the key into any envelope. You watch to see which key opens the lock and then note into which envelope it is dropped. Then when you turn away from the proceedings and the spectators take the envelopes, you know he has the key that opens the lock by the position of the ball corresponding to the envelope you noted.

WORKING THE EFFECT FOR LESS THAN FIVE PERSONS

Naturally it is possible to work the effect for from one to five persons.

Assuming that you are using ESP cards and are working for one person, place the cards in the stand with the BACKS of the cards facing the spectator. You can then turn the entire stand around to show the faces of the cards, remembering to keep the small window covered with your hand. Turn the stand around

again and tell the spectator that he is to take any one of the five cards out of the stand, look at the face of it and concentrate on the symbol for five seconds. Then he is to replace the card in the stand exactly as it was before. Your back has been turned as he does this. When you turn around and note that the ball that is visible in the window, you immediately know which ESP card he looked at. You can then immediately repeat the effect. Of course if you turn around and there isn't a second ball visible, you know that he looked at the same card again. The reason the cards, in this case, are put in the stand with their backs to the audience is so that there is some reason for the spectator to REMOVE THE CARD.

I believe that by now you can visualize the unlimited presentation possibilities inherent in "QUANTIMENTAL". Play with all the effects and choose the one you like best.

IMPORTANT POINTS

At all times regard the stand as just what it seems to be to the spectators. There is no reason why they should suspect the stand, so don't give them cause to be suspicious handling of the stand.

Always check the stand before you use it to see that the holes and inclined track are clear of obstructions. Keep the viewing window clean so that the balls are clearly visible to you. If you wish to conceal the window for fear the spectators may detect it while they are removing cards from the stand, it is a simple matter to lay something on the table (such as a pad or a deck of cards) so that the viewing window is perfectly concealed. Then when the time comes to glimpse the balls, just pick up the pad and note the order of the balls. Jot the order on the pad if you wish. You make it appear to the spectators as though you just picked up the pad so you could mark down each spectator's selection as you "received" the impressions. With the deck of ESP or playing cards, your excuse for picking up the deck would be so that you can run through them, remove a card, and say to the spectator that this is the card he is holding. When the spectator displays his card it will be a duplicate of the one you removed from the deck. The same is carried out with the rest of the spectators.

You receive an extra set of balls with the outfit. One of these may be used to check the incline of the stand. With the stand set up to perform place one of the extra balls on the top of the stand behind the cards, and using a ruler or straight piece of cardboard to keep the ball from dropping off, see if the ball will roll towards the right in the direction of the window. (You are standing behind the stand). If the ball does roll in that direction you are OK. If it does not roll in that direction or rolls the opposite way then it will be necessary to raise the left side of the stand slightly. This can best be done by placing say a match folder under the table cloth and resting the left edge of the stand on it. You could, if more convenient place something under the table legs to give you the proper incline. It is best to

check the stand this way before each performance since a table may be tilting the wrong way and not be noticeable to the eye.

Jim Swoger, who has been having a lot of fun with "Quantimental" tells us that his favorite one person routine is to have a lone spectator place one card in each pocket designated by Jim. Each card is removed from the stand, at Jim's direction, studied a moment by the spectator and placed in the pocket Jim designates. Jim turns around and asks the spectator if he remembers which card is in which pocket. Usually the spectator only remembers one or two, which makes Jim's subsequent revelations extremely strong. Very Effective!!

ECKLUND'S SUPERIOR PERCEPTION

Robert Ecklund

First Effect: COINCIDENCE, OR ?

One spectator selects a card from the pack of ESP cards. A second person thinks of a number, between one and twenty. Mentalist counts cards and when he arrives at the number the person is thinking of, the assistant stops him. The card at that number has the SAME SYMBOL that the first spectator selected!

Second Effect: ESP IN ACTION!

Three different people PEEK at three different cards, while holding the pack of cards in their own hands. Yet the Mentalist is able to REVEAL all THREE SYMBOLS!

Third Effect: ESP and YOU!

The pack of ESP cards is divided into two piles and one spectator takes his choice of the piles. While he holds his pile BEHIND HIS BACK, he removes any card. A second helper removes any card from the other pile, BEHIND HIS BACK, in the same fair manner YET BOTH CARDS HAVE THE SAME SYMBOL.

Fourth Effect: FINGERS, WITH EYES?

A spectator arranges five symbol cards in any order he wishes. The rest of the pack is mixed, and placed in the pocket, by the Mentalist. He then reaches into his pocket, and finds symbol cards to match the ones arranged by the spectator.

Fifth Effect: PICTURE TUBE BRAIN?

A spectator holds the pack of ESP cards BEHIND HIS BACK, and selects any card he wishes. He then PEEKS at the card, and cuts is back into the deck. He is allowed to cut deck several times. Next he is given a slate, and asked to draw his symbol on it. The Mentalist stands back to back with him, holding a second slate, and they both DRAW THE SAME SYMBOL!

EXTRA BONUS EFFECT. E.S.P., IN PERSON!

While the fifth effect is good, we give you an extra bonus that has ALL THE EARMARKS OF MENTAL TELEPATHY. The five symbol cards are displayed for all to see. A spectator, (not a plant) is given a slate, and he is asked to MENTALLY CHOOSE any of the symbols. While he, and the Mentalist stand BACK TO BACK, holding slates, they both draw the same symbol!

PART 1. You received one deck of ESP cards, plus 12 EXTRA CARDS, of the SAME SYMBOL, and they were CUT SHORT. Mixed, every other card a short force card, with 12 or the regular cards, like a SVENGALI DECK, they work the same way, as a forcing deck.

The 12 regular cards, replaced in the deck, with the force cards are attached to the outside of the card case, with a rubber band. Both the band and the extra cards are used. The extra cards are stacked, the top five are in stacked. CIRCLE, CROSS, WAVY LINES, SQUARE, and STAR. You will use these in the fourth effect.

The stack of envelopes are half and half, back to back. On one side of the pile, you will find a small pencil mark on the envelope. This envelope contains an extra card. FORCE SYMBOL, but from the long regular deck. You will use the envelopes in the third effect.

PART 2. To get ready to do the routine. Place the stack of envelopes in your LEFT coat pocket. Remove the rubber band from cards, and case, and drop it into the RIGHT coat pocket. Drop card case (containing cards) into the RIGHT coat pocket. Place the pile of EXTRA CARDS into the COIN pocket, inside the RIGHT coat pocket.

PART 3. DIRECTIONS

OPENING REMARKS. "Mental telepathy, once considered magic, is thought of as Extra Sensory Perception, today. After years of experiments, Dr. Rhine of the Duke University, has discovered that mental telepathy is reality, and not magic. Just as some of us can learn music, art, or writing, others can never learn these things. The same seems to be true of ESP. Some of us can learn to use ESP, while others never seem to be able to learn to use it".

Show the cards, as you talk, same way you would a SVENGALI DECK.

FIRST EFFECT. PATER. "I will need someone to help me with my first test. Thank you, as I run through the cards, like this, I want you to say stop, whenever you wish. Here? Good, take the card, look at it, be sure to remember it, replace it. Thank you." Card is riffle forced, same as a SVENGALI DECK.

PATER: "Now I'd like you to think of a number, say between 1 and 20. You have a number? Just keep it in mind. Let's see..... Your number is an ODD number.... Right? (A yes or no answer is given).

MOVE: If number is ODD. When a short card is on top of the deck, ANY ODD number will be a force card.

PATTER: "I'll count off the cards, slowly, and when I get to the number you are THINKING of, I want you to say STOP".

MOVE: As you count, replace each card on the bottom of deck. When you are stopped, turn card over, it will be a force card.

If the number is EVEN. Cut the deck, to leave a LONG card on top, with the excuse, "I'd better cut the deck, or someone will say I'm cheating."

PATTER: "I have had one person select a card, and a second person has thought of a number that only he knows. Now as I count off the cards, one at a time, and I ask the gentleman to say STOP, when I arrive at his number. If the card is the same symbol as the first person looked at, you will say it is a coincidence...But is it??" You have counted, until you are stopped...and the cards were the same.

SECOND EFFECT. Cut the deck a time or two, last cut leaves short card on top of deck. Walk into audience, stop beside a spectator. Encircle deck with rubber band, from your right coat pocket.

PATTER: "Take this deck, in your hands, like this, and PEEK at a card, like this (showing what you want done). Don't let anyone see your card. Be sure to remember the symbol on the card. Thank you," Go on to a second person, some distance from the first person who PEEKED at a card. Have this person PEEK at a card, the same as first person did. Go on to still a third person, with the same request to PEEK at a card.

PATTER: "Three different people have PEEKED at three different symbols. Now you, who peeked at cards, please think of nothing but the symbol you saw. I will try to tune in on your thought waves, and discover the symbol you are thinking of. Perhaps if I run through the cards, I may get an impulse, when I see the symbol you have in mind."

MOVE: Run through cards, remove TWO cards at a time (short and long) and replace on bottom of deck. Do not disturb order of cards, short behind long. Repeat this a time or two, as if looking for certain cards. Last time have a different long card, as the short (force) card, short card, and second indifferent long card. Remove the three different cards (long, short, and long) from bottom of deck and put aside rest of the deck.

PATTER: "I have selected three different symbols, I'll show them to everyone and if one of the symbols I have is the one you are thinking of, please stand, and raise your hand." (Show cards). All three persons who PEEKED at cards will raise their hands. While you forced the SAME SYMBOL on three different persons, NO ONE has any way of KNOWING THIS.

THIRD EFFECT. Replace the three cards, just shown, in the last effect, on the bottom of the deck. Ask for an assistant for the next test. Cur deck.

PATTER: "Now I'm going to divide the pack into two piles, by dealing the cards, alternating, from pile to pile, this should mix them so no one will know where any of the symbols are."

MOVE: Deal top card (force) to table. Deal next card (regular) to the right of it. Third card (force) goes on top of first, or left pile. Fourth (regular) on right pile. In other words, you are going to divide the FORCE cards, into one pile, and the regular cards into the other pile. If you (in PRACTICE ONLY) deal the cards FACE UP, you will gain confidence in dealing the cards FACE DOWN, in working the routine.

PATTER: (To assistant). "Please choose one of the piles."

MOVE: FOR FORCE PILE.

PATTER: "Very well, take the pile of your choice, hold it behind your back, and reach in any place, and remove any card you wish. Don't DROP any of the cards, or someone will say we are CHEATING. Place the single card in one of your hip pockets. Now I'll take the rest of the pack".

MOVE: Reach for the pack with right hand, and take cards. At the same time, LEFT hand reaches into trousers pocket, as if looking for something, finding nothing, you remove hand. Right hand (still holding pile of cards) then reaches into RIGHT COAT POCKET. As soon as hand is in pocket, DROP the cards, and grasp the pile in coin pocket. Get the card box, and bring hand out of pocket, holding card box, and cards. LEFT HAND, then reaches into the left pocket and retrieves the pile of envelopes. Lay aside cards and box. Take off (from empty side) an envelope, handing it to assistant.

PATTER: "Here, take this envelope, and with your hands behind your back, place the card you have in your hip pocket in the envelope. Good, now seal the envelope. I'd like to look over the envelope, to see if you have followed my instructions. By the way, do you have a friend out there, in the audience? Good, ask him to come up and help you, please."

PATTER: (To friend) "Your friend here, has selected a card, behind his back, from this pile here, (pick up pile exchanged in pocket, and show cards) and placed his card in an envelope. What? You SAW what went on. I am sure glad SOMEONE is watching... We will place his pile in the card box, and you take the other pile, and holding it BEHIND YOUR BACK, I want you to remove a card, and place it in your hip pocket, just as your friend did. I'll take the rest of the cards, and put them in the box, with the rest of the discarded ones. You take this envelope, (hand empty one) and place the card you have in your hip pocket inside the envelope. Now seal it".

MOVE: Replace the (exchanged) pile you showed helper in box FACE UP, and the second pile, he used goes into box, FACE UP, on top of others in box. This is to keep top five STACKED CARDS on top of deck, ready for later use.

PATTER: "One moment please, may I see the envelope, to check if you have followed my instructions?"

MOVE: Take envelope, look it over good, FROWN, as if something is WRONG. Step around to first assistant, at same time drop envelope on top of pile you are holding in other hand, grasp arm of first helper, saying..

PATTER: "Do YOU TRUST this gentleman???"

MOVE: As you say this turn pile of envelopes over, as you bring pile up, and remove the one with pencil mark on it, SHOWING THIS ENVELOPE, as if something

were wrong with it....

PATTER: "I suppose if YOU say he is trustworthy, he is. So we can go on." (Hand the envelope back to second helper.)

PATTER: (To audience) "The reason I have two friends helping me is because, often two friends will do the same thing at the same time. Such as speaking the same thought, at the same time. Writing a letter at the same time, or other similar things. I can just hear you saying, "What a strange coincidence", when such a thing happens to you, or one of your friends. But is it really just a coincidence? To-night, I'm going to try to prove that Coincidence has no part in such strange happenings, when they happen, time and again it is a part of Extra Sensory Perception, due to the close friendship between them. I have made an effort to influence their subconscious minds, through the use of ESP... I have tried to WILL them to select the SAME SYMBOL. That was the reason for them removing cards behind the back. Had I asked them to TRY to find the same symbol cards, they would either, try too hard, or disbelieving in ESP they would, using the eyes alone, have just picked any card. But unknowingly, they can be influenced into taking the same card. But, before I brag too much, lets open the envelopes and see which of the symbols, you two gentlemen have selected". Envelopes are opened and the cards have the same symbol.

IF REGULAR PILE IS CHOSEN: Have pile placed behind back, card chosen. Hand envelope (empty one) and have enclosed, and sealed. Ask to see envelope, to check same, look it over...look at helper, and...

PATTER: "Do you have a FRIEND out there, in the audience?"

MOVE: As you say FRIEND, drop envelope on pile in left hand, and point at audience with right hand. Left hand turns pile over, as it travels up to meet the Right Hand. Right hand takes off envelope, with pencil mark, and hands it back to assistant. (The exchanged one is handed helper).

SECOND ASSISTANT is handled in the SAME WAY first one was handled in FORCE PILE method. The second helper gets the force pile this time. FORCE PILE is exchanged in coat pocket, same as in instructions for FORCE PILE. Such comedy should be used, in any mental routine, to break up too much serious business, and it is a good misdirection. After force cards are exchanged in pocket, replace the pile in card box FACE UP, add other pile on top of these in box, this will put the pile with the FIVE STACKED cards on top of it, on top of deck, ready for use in the fourth effect. When you take back the two cards, at the finish of the above effect, replace on bottom of deck, so that SHORT CARD is BOTTOM CARD of deck. After the exchange of cards in the third effect, you now have a REGULAR PACK OF ESP CARDS, with ONE SHORT CARD.

FOURTH EFFECT: This effect depends on the FIVE STACKED CARDS ON TOP of the deck. With the SHORT CARD on bottom of deck. Cards can be cut twice and they will again be stacked in order. (single cuts, completed).

MOVE: Run through deck, pick out from different places in the deck, the FIVE SYMBOL CARDS, used in a ESP deck. (Do not take ANY of top 5).

PATTER: "I have the five symbols used in a ESP testing deck, and I'd like someone to arrange them in any order they wish. Would you do that for me please? Thank you, just deal them out on the table in any order you wish". (Or have them placed in a stand, if you have one).

MOVE: Take the balance of pack, cut it a time or two, leaving SHORT CARD on BOTTOM, last cut. Place pack in pocket. (Right empty trousers pocket).

PATTER: "I will try to find the five symbols, to match the ones arranged here, from the cards in my pocket. I do this, much as a blind man finds his cup, spoon, or knife, when he eats. He has learned to see, with his fingertips. I have learned to do the same, any one of you, if you were to try, could do the same thing, provided it was worth a few weeks time spent in hard practice."

MOVE: You KNOW the order of the top five cards on the deck, THINK of the ORDER of the cards as, ONE line for a CIRCLE. TWO lines for a CROSS. THREE WAVY LINES. FOUR lines for a SQUARE, and FIVE LINES FOR THE STAR. In this way it is EASY to remember the order of the top five cards.

FIFTH EFFECT: Again, we will use the SHORT CARD. Cut the deck several times, last cut leaves short card on TOP of deck.

PATTER: "Again, I need someone to help in this next test. Thank you for offering to help. (as you drag up another assistant) I'd like you to take this pack, hold the cards behind your back. Now reach in ANY PLACE, and remove any card. Place this card on the bottom of the pack. You have your card on the bottom of the deck? Good, now bring the pack around so you can PEEK at your card. Be careful so no one can see which symbol you have. Be sure you remember the symbol. Now cut the deck once. Complete the cut. Cut it again. Your card should be lost within the deck, don't you agree? I'll take the deck now, please"

MOVE: Take the cards, cut the SHORT CARD to TOP of deck, which leaves the chosen card on bottom. BUT, don't make any effort to peek at it yet. Take deck in LEFT HAND, holding as in regular overhand shuffle. Right fingers and thumb, grasping bottom half, and takes these cards. LEFT fingers RETAIN bottom card, in a slip off move. Right hand deposits cards to top of deck, LEFT fingers flips cards in left hand. HERE, you glimpse the chosen card. At the same instant right hand deposits cards at bottom of deck in left hand. The move in peeking at chosen card, is done, as you shuffle cards in an overhand way. It is a clean method of glimpsing a card, and easy to do if you take a pack of cards in your hands and follow instructions, above. After shuffle move, drop cards in pocket and....

PATTER: "Please think of nothing but the symbol you have just looked at". You hold hands to head, as if thinking, after a second, continue patter. "It is a strange thing but to a mentalist, a persons thoughts are like handwriting. No two of us write alike, and no two of us have the same thought waves, insofar as a mentalist is concerned. Perhaps, if I have you draw the symbol, you are thinking of, I may get a better impression."

MOVE: Here, two slates, for platform work, or two pads for close-up work are needed. Hand one to assistant.

PATTER: "Take this slate and draw the symbol you are thinking of on it. Take your time, I want you to draw as near like the symbol as you can. Draw as large as the slate allows. As you draw, we will stand back to back, and I will draw the first symbol that pops into my mind." Both draw same design.

BONUS EFFECT. In this method of drawing the same symbol as spectator does, you can allow a MENTAL SELECTION of one of the five symbols. You can give him his choice of slates. You stand back to back with assistant, and draw, almost at the same time as he does. If you COULD REALLY READ MINDS, you COULD NOT present an effect any clearer than this!

SECRET: ? You USE YOUR EARS. Anyone can HEAR any of the five symbols, as they are drawn on a slate, and know, one from another. The REAL SECRET is in SELLING the spectator the idea of drawing with GREAT CARE, to make his drawing as near like the symbol that was on his card. Think of the five symbols as... ONE line makes CIRCLE. TWO lines are used in a CROSS. THREE lines mean the WAVY LINES. FOUR lines make a SQUARE, and FIVE lines make a STAR. Even if you get a person who does not lift up the chalk, once the symbol is started, there is a SHORT PAUSE, as a corner is rounded. If you watch, you will learn some people make a circle with two lines. BUT these two lines are longer than the ones used in making a cross, and drawn slower. The EFFECT is WORTH any amount of practice it may take you to get it down pat.

Extra force cards are available from the dealer you bought this effect from for only \$1.00 for any two symbols in a deck. Please state which of the symbols you want. With an extra set, you can repeat the routine, or change from show to show.

KHAN SLATE TEST

(Corinda)

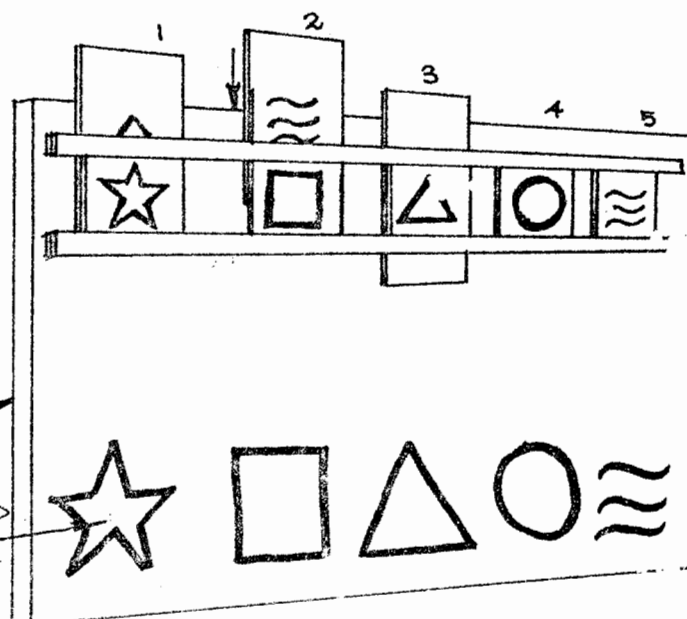
Effect: Five E.S.P. Cards are shown all different. They are taken and mixed. On a slate you write a prediction and then ask that the cards be placed in any order the spectator wishes. This done, it is shown that you have made FIVE correct predictions, and in the very same order as you had prophesized.

Presentation: The Khan Slate has a double band running down one side. This band itself has two sections, the upper and lower. On the lower band are fixed the centers of five E.S.P. Cards. In operation, the cards are slid under these bands. Follow each move in the routine and you will see how it works. Afterwards, you may vary the presentation to suit your own style. (See Illustration).

FIXED CARDS UNDER TOP 2 BANDS OF ELASTIC TAPE EX. 4 & 5. FULL CARDS ARE PLACED BENEATH THESE EX. 1, 2, & 3 AS DIRECTED BY AUDIENCE.

NOTE: NOS. 1, 2, 3, 4, 5. ARE WRITTEN ON OTHER SIDE OF SLATE W/ CHALK.

SYMBOLS CHALKED BY PERFORMER



- (1) Set the slate ready for use. Take the five cards provided and push them under the TOP band so that they cover the fakes from view. Have the cards facing out-wards -- that is, showing the signs. Put them in any order THAT IS NOT THE SAME ORDER AS THE FAKES.
- (2) Adjust the cards so that you get about an inch sticking out over the edge of the slate---as shown in the diagram on Page 2. The design of the card should be between the two bands.
- (3) See that the slate is clean, and ready to write your prediction.
- (4) See that the other side of the slate, you have the numbers 1-2-3-4-5 drawn in a row from top to bottom representing the five positions that the cards are held in, on the front side. This is all that is needed for preparation.
- (5) To perform, hold the slate in the left hand with the cards to the right of the slate. Display the five signs and name them from top to bottom. Immediately turn the slate to hide the cards and ask someone if they can remember the top card. They may - they may not; you show what it is again and emphasize it. This opening subtlety is designed to register in the minds of the audience, that the top card was AT THE START, say, a triangle.

When later your prediction is seen it will be different. If any person is clever enough to remember them all at the start, they are still outfoxed as at the end, they are all different.

- (6) Having shown the order once more, turn the slate to hide the cards and remove them one at a time. It looks as though everything is above board. Put the slate aside, face down. Have the cards mixed and then tell the audience that they must decide on what order they are to be arranged--but FIRST, you must make a Prediction. Pick up the slate and on the face (as in the diagram), with white chalk or artists caryon draw alongside each fake card the same symbol as the fake. Keep the slate in the left hand now with the cards (fakes) to your right and with the right hand, take one of the real cards.
- (7) The audience can see your numbers on the back. Without showing the card ask where shall it go? Whatever number they decide, slide it in UNDER the SECOND BAND and quickly line it up so that the fake covers the original design. Do this with each of the five cards--allowing as many changes of mind as you see fit.
- (8) Finally turn the slate and point to the top drawing - "A SQUARE" and then you point to the top card, "ANOTHER SQUARE." Continue to do this all the way down the slate, emphasizing the drawings against the cards all the way. That's it!
- (9) If you so wish, you can leave an envelope bearing a written prediction of the final order so that at the end you say, "Well, that was a coincidence," and then opening the envelope add, "...but how can we explain what is written here in the envelope....I wrote it last night."

"The Khan Slate Test" invented by Corinda of England is another of Ferguson's FABULOUS Magic Effects, and is sold in all Leading Magic Shops throughout U.S.A.

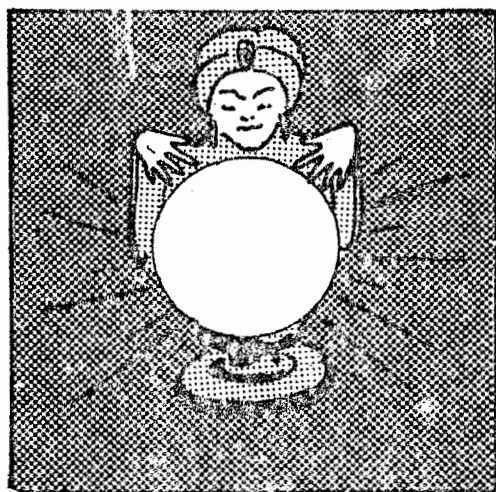
MENTAPAD

An Original Creation By Ed Mishell

Directions

Tear one sheet from pad and give to spectator. Have him write a name, number, card or question as to past, present or future, or draw a design on the crystal ball while performer's back is turned. Performer instructs spectator to fold sheet of paper twice (in half and then in quarters) with message on inside. Performer takes folded slip between right thumb and index finger folds to right and at top, as in Figure 1.

See illustrations next page



Magician quickly tears slip in three pieces, tearing down with left thumb and index finger as shown by dotted lines on Figure 2 and places torn pieces under piece held by left hand (nearest to index finger).

Then holding all pieces between right index finger and right thumb turn hand so pieces are horizontal and tear down twice as in Figure 3 again placing all pieces under.

As performer throws pieces in ash tray, telling spectator to burn all pieces, he secretly slides the piece facing performer to right and retains it - see figure 4. Under pretense of getting a piece of paper to write the answer you have ample time to open piece of paper and read the message.

AN ALTERNATE METHOD

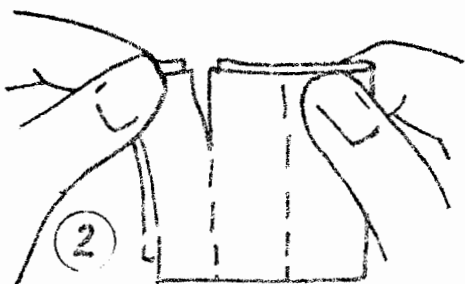
You may use the same tear but have a dab of magician's wax preferably SUSPENSE, which may be obtained from the dealer who supplied you with this effect, on the inside cover of a match book which is open in right trousers pocket. When center piece of MENTA slip is retained in right hand, as in figure 4 of right hand, both hands go to pockets looking for matches.

Press torn piece of clip against adherant SUSPENSE and close match book, taking same from pocket.

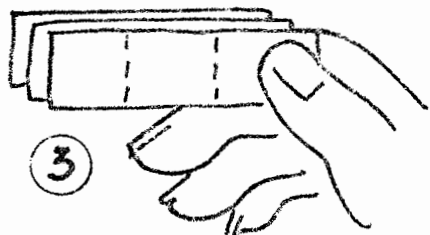
While getting match to burn remaining pieces, you have ample time and cover to read message, close match book and dispose of same.

A MECCA MAGIC PRODUCT

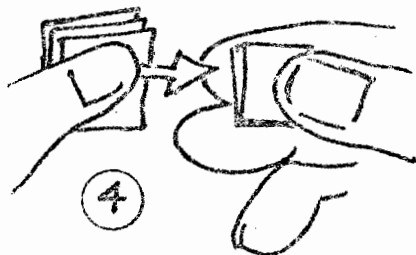
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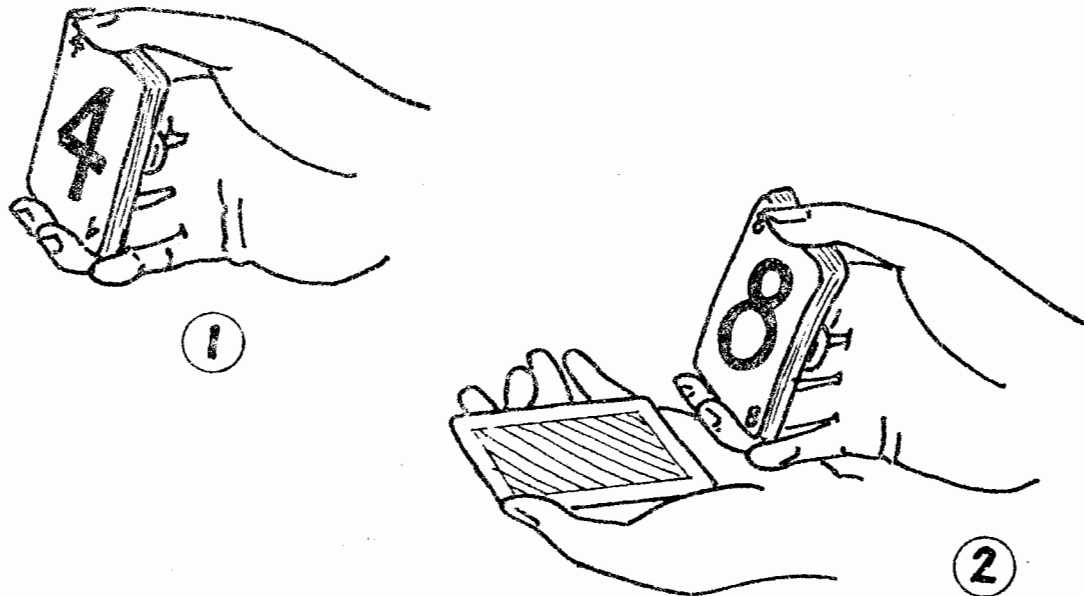


"ANY MAGAZINE"

Abbott's Magic Mfg. Co.

Here at last is a direct method in which to disclose a chosen word in an unprepared magazine. The secret lies in the packet of cards supplied. The long and short principle is used, the short cards all bearing the same number as in the Svengali Deck principle.

Supposing that this number is 14, it denotes the page to be used--and the two figures (1 and 4) added together total 5 which denotes the fifth word on that page. So all you have to do is write down this word alongside the name of the magazine -- for instance, "Saturday Evening Post -- going". You can also add a few cue words to bring to mind the sentence in which the word appears. So if you use six magazines, write the names of all of them on a card with the fifth word on Page 14 opposite.



Presentation: The numbered cards are shown as follows: Hold them as in Fig. 1. Riffle slowly by pulling back thumb, allowing two cards to fall (the short card hidden by the long card), the left hand taking card (really two cards) as it falls -- Fig. 2. This is continued until all or most of the different numbers are shown. This showing the cards to be all different should be done in a casual way. You are merely showing that you have a packet of numbered cards, each number different.

A spectator is requested to lift up (cut) some of the cards and put them to one side or hand them to you. He then lifts off the top card at the cut and of course it must be a short card with the number that is to be used.

Spectator is given the six magazines and asked to choose one. This gives you ample opportunity to place your hand in your pocket and get possession of the cue card, which is then held concealed in the curled fingers of hand. When spectator has chosen one of the magazines, he is asked to note the 5th word on Page 14 -- and you disclose the word and read part of the sentence.

PATTER: "Ladies and Gentlemen, I have here six current magazines (name them). Presently I will ask some member of the audience to choose one word from one of these magazines. Experience has taught me not to have a word picked at random or to have a page number called. Some might think that all this was arranged before hand with a certain member of the audience. We eliminate all doubts of this kind by using a packet of cards, each bearing a different number. Let me show you. Now to arrive at a number fairly, I want you, sir, to lift up some of the cards. Now take the top card just where the cards were divided. Fair enough? Thank you!" Show the number to the audience.

"The next thing is for you to choose one of these magazines. Remember, you are doing this after the number of the page has been decided upon. You say the number is 14. Now will you turn to page 14 of the magazine-- and to make it even fairer, add the two figures of your number together -- 1 and 4 totals 5. Look at the fifth word, and my part is to also read the freely chosen word -- it's your own choice. However, I do not look at the magazine. I only look at you. The word is "possible". Now mentally read some of the words before and after the word "possible". I get it now. It reads. 'Regardless of one's knowledge it is POSSIBLE to be wrong.'

"Ladies and Gentlemen, I thank you for your kind cooperation in this Magic of the Magazines."

THE "BEST" BOOK TEST

(By VOLTA, "The Man With the RADAR-MIND")

I PREDICT that from now on this will be your FAVORITE Book Test. Fast, sure, quick and clean as a shot. Use your favorite pack of cards or even a borrowed one of standard texture and finish.

Presentation and Patter: Turn pack FACE UP. Withdraw from it the first card thereon (say the ACE of some suit). Lay it face up on table or lean it against card easel or holder. Turn pack FACE DOWN. Place Ace face up in his hand. "Keep looking at the ACE, sir. Now PUSH it into the pack any place you like, near the center -- keeping it Face Up like that so that it will enter the pack in REVERSED POSITION. Call attention of audience to what has been done. "An ACE of (naming suit) has been pushed or inserted into the pack so it is in the opposite direction to all other cards of the pack."

"I will turn the pack OVER -- and spread the cards along this table (or along this easel) so all can see just where the ACE has been inserted upside down, in this pack, by the gentleman. There it is (pointing). Let us see WHAT TWO CARDS you have haphazardly inserted this card between. It is between the SIX of SPADES and the FOUR of DIAMONDS. The SIX and FOUR, is that right sir?"

"Now the gentleman (or lady) holding the Annual Year Book of this club (Membership, school book, dictionary or phone book if preferred) who is standing way at the other side of this room -- will you please OPEN the book to the SIXTY-FOURTH PAGE of the book? Thank you. I will wait until you find it. You have it? Good! Now please LOOK at the FIRST WORD of the first sentence that you find printed on that page. Read it over to yourself, please, SILENTLY of course. CONCENTRATE on it MENTALLY for a few seconds. Keep THINKING OF IT. GOOD! That is right! Is that word 'MEMBERSHIP'? IT IS? Fine! CONGRATULATIONS, Sir (or Madame or Miss) - you did that WONDERFULLY! Now will you try that once more please -- just look at the NEXT WORD of the SENTENCE.-----KEEP LOOKING AT IT".

"You must keep looking at it so as to fix it in the form of a mental vision in your mind. It seems to me to be a SHORT word, about three or four letters. Is it 'HAS'? Excellent, sir, you have succeeded in transmitting another word telepathically to me. Once again, please! Try the NEXT word. This is a little longer word, is it not? Will you please SPELL IT OVER SLOWLY to yourself. Silently, of course. -G - R - O - V --no, no - wait a moment. That should be G - R - O - W - I then N - G - 'GROWING'? Right! You are doing fine, sir. Now try the next word all in one picture. -- 'LARGER' -- Now the next word --EACH-- Now the next word --- YEAR. Is that a period I see there, sir? Yes? Then it is the LAST word of a sentence. Correct? Very fine indeed, sir. Thank you. Now when someone talks about the famous Dr. Rhine experiments conducted at DUKE UNIVERSITY, you can say that you have successfully taken part in experiments of same nature and know about them from actual experience. LADIES AND GENTLEMEN. I think these two gentlemen who have so kindly taken part in this experiment have done an excellent job. So let us all THANK them with a generous round of applause." THIS IS GOOD SHOWMANSHIP BECAUSE IT PRODUCES APPLAUSE, WHICH WHILE APPARENTLY GIVEN AWAY GENEROUSLY BY YOU TO THE VOLUNTEER ASSISTANTS - IS REALLY CREDITED TO YOU, for it brings to attention of the audience that YOU, TOO, HAVE done a most EXCELLENT JOB in executing the feat.

Like the star of the show giving credit to the supporting cast, saying "Without their excellent support, I could not have given this performance at all."

The Secret: Use a double faced Ace of Diamonds (or any other LOW denomination card like a 2 or 3 or 4 spot, because low numbered cards are easy to distinguish. Card should have a surface that matches that of the plain pack you intended to use. From your plain pack locate the regular Ace of Diamonds (or other card to match) and place it between any SIX and FOUR Spot cards -- but in REVERSED POSITION. Have this near the lower portion of pack.

Notice what card face appears on the OTHER SIDE of your DOUBLE FACED CARD, whatever card it is, REMOVE the corresponding plain card in the regular deck and put it away somewhere. Turn your DOUBLE FACED CARD with the ACE side uppermost. Lay it on the FRONT of your FACE UP pack. Or have it the second or third card if preferred.

In whatever book you use, simply memorize the first sentence appearing on Page 64. There is your feat. Simple, direct ONE, TWO THREE -- Go!

QUESTION ANSWERED: The reason that ONLY the PLAIN ACE (which you placed between the SIX and FOUR) shows up as the ONLY REVERSED CARD in the pack -- is because the DOUBLE FACED ACE that spectator inserted in pack HAD AN INDIFFERENT FACE CARD on its other side -- so it blends right in with the other FACE UP cards in the pack.

Present exactly as described above and you have a terrific effect.

CAUTION: When working on high platform or stage keep double face card POINTED slightly downward when handling it to prevent anyone in front row getting a view of the under side of card.

TO ASSURE SAFETY you may HOLD the ACE (trick Ace) yourself -- and have the spectator hold the pack -- and have him push the pack toward the ACE you are holding so that the card will enter into pack near the center, thus you are extra safe because no one can accidentally flash the other side of the card toward the audience when it is being pushed into the pack.

ELABORATIONS: You can use three large telephone directories and give the spectator a choice of which he will use. Simply memorize the first name or number on the 64th page of each book or write them down on a piece of card about 2 inches square and paste it on the underside of the playing card case from which you take the cards. Then as you place the pack back in the case you can read the data off easily -- and drop case in pocket in natural manner. Use the membership book or yearbook of a club or fraternity giving it a local touch.

SPECIAL FEATURES: You can change the page number for each show using a different Word or SENTENCE for each show. Thereby never repeat -- by simply placing your ace between cards of a different number. You can arrive at a higher number than 64 by simply saying "the 6 spot and the 4 spot make 64 and the Ace makes one turn to page 641." Or if you use a higher card than the Ace in your Double Faced card add whatever number it indicates, 3, 4, or as the case may be.

* * * * *

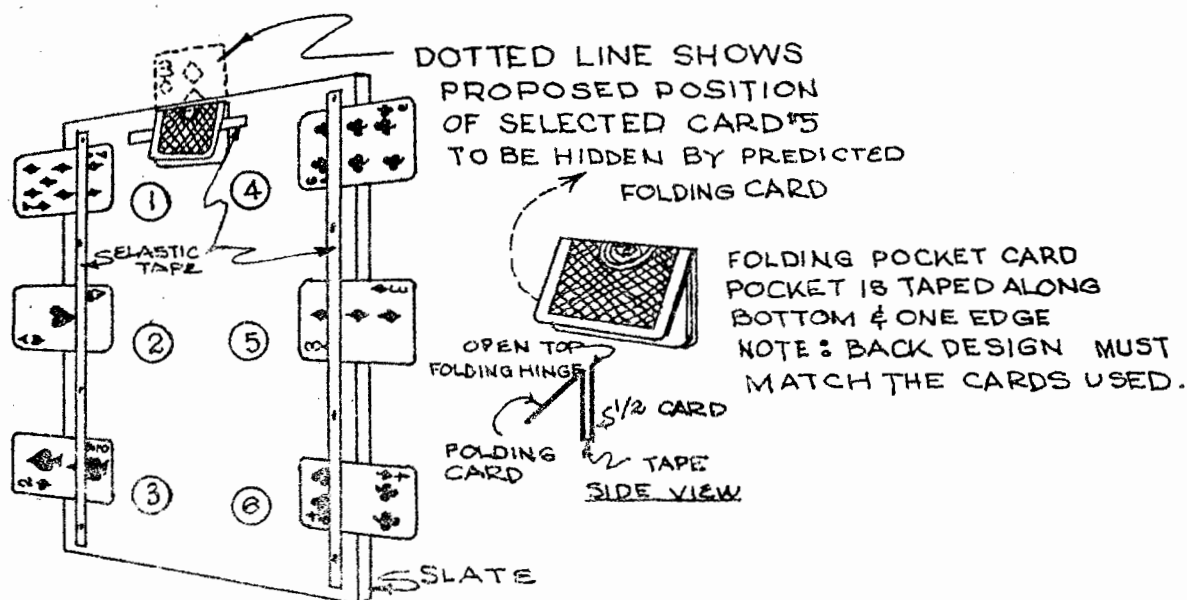
"ANY CARDS" SLATE-OF-MIND

Originated By ALDINI

Released by U.F. Grant

Effect: Mystery worker picks up a slate with 6 cards clipped around same backs out. Anyone thinks of one of the cards, magician makes a prediction on face of slate, then person points to one of six cards and Magi clips it to top of slate. On turning slate around the prediction matches the card. Rest of cards scaled out to audience to show they are all different.

Secret: You keep face of slate towards yourself with fake pocket card at top, six cards are clipped around back of slate backs out. Your prediction is name of fake card... Thus when they point out a card you clip it to top side of your slate but so it goes in pocket of lower half of fake card. (Pocket is closed at bottom and one side, thus when you slide card in push it down and over so it will automatically line up with fake card). Now hand holding slate at top with thumb at fake side next to fake folded card, then just as you go to turn slate around thumb pushes folded card up and it covers face of other card, thumb holds slate and card in that position and they see your prediction matches the card and also see rest of the cards are all different, then remove them one at time and scale them to audience.



When you turn slate around to show card and prediction, keep top of slate tipped backwards slightly, so they will not see edges of the two cards near top.

If DESIRED you may start off by borrowing a deck and then remove any six cards from deck (must be bridge size cards) without looking at them and you clip them around slate, backs out, and then proceed as above....

U L T I S S I M O

WINNER OF THE TALBOT TROPHY FOR ORIGINALITY - P.C.A.M. Los Angeles

- Merv Taylor -

Ultissimo as its name indicates, is a highly improved trick. It represents "the last word" in mental card effects. The new idea and the natural, believable routing, transforms the older trick into a masterful phenomena. Guard its secret well.

WHAT YOU HAVE

1. One complete deck of blank-backed cards. 2. "EXTRA JOKER", with a back. 3. Two double-backed cards matching the "EXTRA JOKER". 4. A small supply of blank-faced cards, with backs that match the other backed cards. 5. A beautiful lustrous and transparent Lucite card rack (which can be used for many card effects other than ULTISSIMO). 6. A magic fountain pen and Magic INSTANT-DRYING black ink.

The EXTRA JOKER is used at the top of the deck, so that the squared deck can be handled naturally and freely during the pattering, exhibiting BOTH sides, IN A CASUAL MANNER.

Note that the single cards can be easily inserted behind the small clips on the rack. Place only one corner to make the cards stand rigidly, IN A DIAGONAL POSITION. Also note that the bar revolves on the pedestal.

Preparation: Fill the pen according to instructions and practice a bit with it before writing on your cards. Place your cards face up on the table, spread them out and take them one at a time, note their identity, and then with your MAGIC PEN, write the identity on the blank back. Example - 4 SPADES or 4-S. Arrange diagonally and you can write larger and it can be seen from the stage. Use your Ace of Spades as a bottom card to be used as a pointer so that you know which way your cards are facing. This precaution is to avoid placing the cards in your rack in such a manner put the writing up-side down.

Place your pen, two double-backed cards and two blank-faced cards in a vest pocket. Be sure you know the position of the double-backed cards, for they must not be confused with the other two cards in your pocket. Have the two blank faces, two double-backed, and then two blank faces.

Working: By sailing the two cards, you have on the top of the small packet, into the audience, after having shown how your magic pen works. You ask the people that catch the cards to either come up and assist you, or to just stand where they are. This proves to your audience they are not stooges. You have them concentrate, one on a black card and one on a red. Then you write your predictions. (Pretending of course) on a double back card. (The next two cards from the small packet). When you have placed each card in the rack (first and third clip you casually lay down the other two blank-faced, and then pick up the deck. Making sure you don't fan them or expose the backs, you spread them out on the table or fan them with the faces toward the audience and ask your assistants which card he thought of, "Just so that everyone will know, name the card that you thought of". When he names the card you pick it out of the deck (face toward the audience) and stand it in the rack. (Lower left corner on all four cards). Then you recall all that has happened. THEN you say to your first assistant, i.e., the QUEEN OF SPADES IS YOUR SELECTED CARD? Then to the other assistant the same, only using the card he selected, each time pointing to their card. SLOWLY AND DRAMATICALLY THE RACK IS REVOLVED, SO THAT ALL MAY SEE IT. A MIRACLE HAS BEEN PRODUCED. EVERYONE IN AN EFFORT TO READ WHAT YOU HAVE WRITTEN WILL LOSE TRACK OF THE DECEPTION. THIS IS A PSYCHOLOGICAL FACT. (IT WORKS).

ED MELLON'S
SON OF A SWITCH

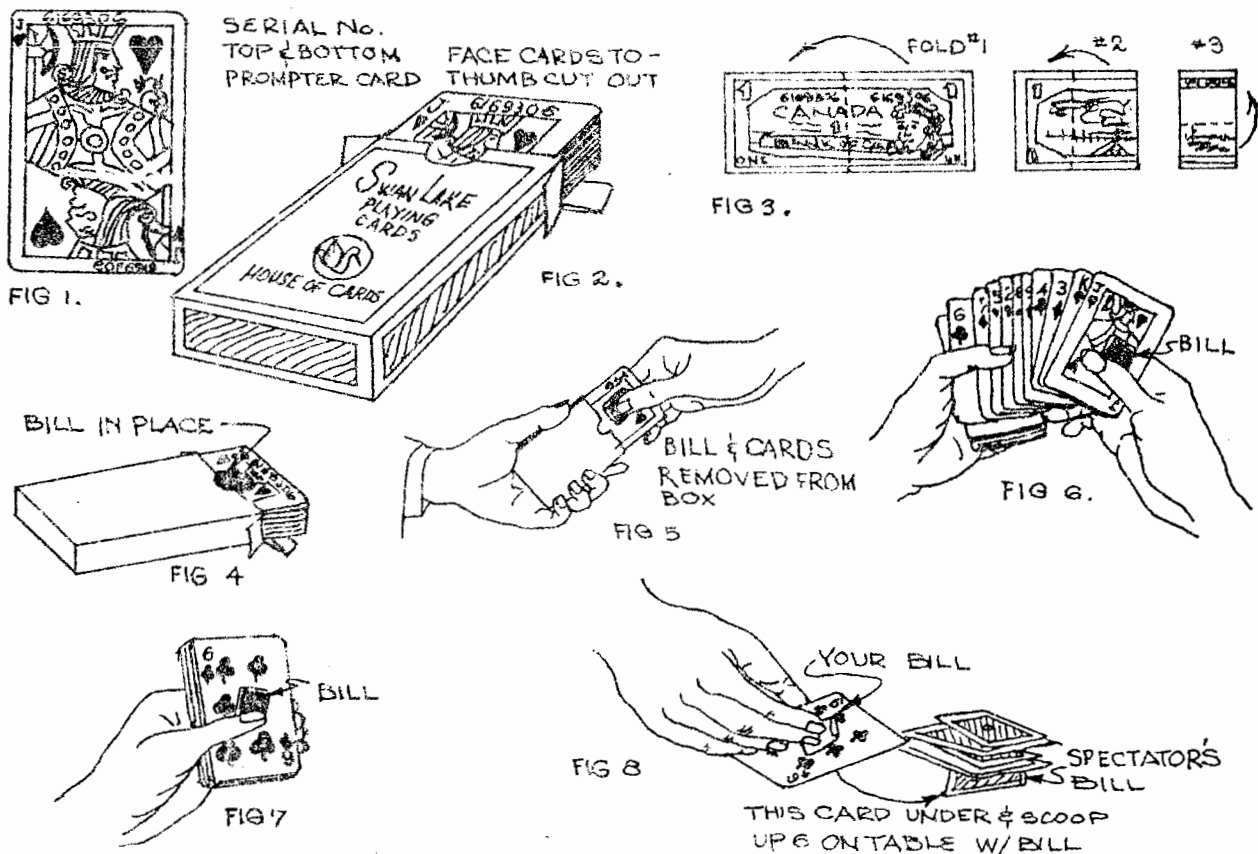
PROPS: A deck of cards and a dollar bill medium worn.

TABLE SWITCH VERSION

Preparation: Remove the deck from the case. On any picture card write, with a light pencil, the serial number of YOUR dollar bill on both narrow ends of the card. This will enable you to easily read the number no matter

which end of the deck is up. See Fig. #1. Place this "prompter card" at the face of the deck. Insert the deck in the card case with the faces of the cards towards the thumb cutout of the case. See Fig. #2.

With your dollar bill face up in front of you, fold the bill in half from right to left with the serial numbers inside. Fold it from right to left again and then fold the bottom up to form a packet an inch and a half by an inch and a quarter. See Fig. #3. Place this folded bill in the card case at the face of the deck. Close the flap of the card case and you are ready to perform.



Presentation: Ask for the loan of a dollar bill. Have the generous one fold it so that it matches the bill that you have concealed in your card case. When he is finished folding the bill have him toss it on the table

You must now remove the cards from the case, keeping your bill carefully hidden in the process. Take the case in the left hand holding it by the tips of the left fingers and thumb, back of the hand up. See Fig. #4. The thumb notch of the case should be up also and to the right.

With your right hand open the flap of the case. Grasp the deck of cards with the right thumb on the face of the deck and the right fingers at the back and begin to remove the cards. As you do this the bill will come along with the cards and can be assisted by gently squeezing the sides of the card case with the left finger tips and thumb. See Fig. #5.

When the cards and bill are about half way out of the case, continue to hold the cards and bill with the right hand BUT let go of the case with the left hand. Now turn the right hand holding the deck, bill and case, over towards yourself so as to conceal the emerging bill from the audience. Place the card case, deck and bill in the palm of your left hand. Hold the card case with the left hand as you pull the deck and bill completely out of the case with the right hand. Place the now empty case on the table with the left hand.

You show now be holding the cards and bill in the right hand with the backs of the cards towards the audience. Fingers of the right hand are on the backs and the thumb is on the face of the cards nipping the hidden bill. Cards and bill are now placed face down in the left hand in readiness for a Hindu shuffle.

With the right hand thumb and second finger, draw out a packet of cards from the center of the deck. With your left fingers and thumb begin pulling a few cards from the top of this packet on to the top of the packet in your left palm until the packet in your right hand is completely exhausted. Thus you have shuffled the deck without disturbing or revealing the hidden bill.

After this casual mixing, take the deck of cards in the right hand, nipping the bill with the right thumb as before and turning the hand so that the face of the deck is towards you. You now begin spreading the cards between the hands, still keeping the bill concealed by holding on to it with the right thumb. See Fig. 6.

With your eye on the prompter card, look for the first card to match, the first digit in the serial number. When you have located this card, say a six (disregard suits), split the deck at this point leaving the six at the face of the left hand portion. Thumb the six off face down on top of the bill that is on the table. Continue finding cards that match the serial number on your prompter card, dropping each card as it is found rather carelessly on top of the other cards now covering the bill on the table.

When you arrive at the last number on the prompter card, say it is a six, locate the corresponding card and slide the hidden bill along the faces of the cards with the right thumb until it is on the face of this card.

Nip the bill with your left thumb and split the deck at this point. See Fig. #7. Lay the portion of the deck in your right hand on the table to one side. With your right hand remove the last card with the hidden bill nipped by your thumb and lay the rest of the deck on top of the portion you just placed down on the table.

Using the final card (and hidden bill) as a SCOOP, shove it sharply under the packet of cards that is covering the spectator's original bill. See Fig. #8. If done correctly, this scoop card and hidden bill will go completely under the packet and spectator's original bill, and, when you turn your right hand over the bill you have been concealing will appear to be the original bill. In reality, the spectator's original bill will be under the face up card and your switched bill will be on top of the face up card. Transfer the packet of cards to your left hand. Now it is only a matter of offering the bill to someone as though on a tray. Let them take the bill and begin calling off the digits of the serial number as you remove and display the corresponding cards from the packet in your left hand. Naturally you must keep the

switched bill out of sight which is an easy matter since the cards offer plenty of cover. As the last card is removed from the left hand, the bill remains in the finger palm position and is disposed of at the first opportunity. If you are seated at a table, you can let the bill slip into your lap as your hand is brought near the edge of the table. At any rate you have SUCCESSFULLY DIVINED THE SERIAL NUMBER.

Points: The letters of the serial number are disregarded since there is nothing to represent them in the deck of cards.

It is best when selecting a bill (your own) to use in this effect to choose one without "0's", although you may use the 10 of any suit to represent a cipher (0).

You may want to use a stand of some sort to display each card as it is found. We highly recommend the stand that is used in J. G. Thompson, Jr.'s superb effect "Mentalism By Design", since it can be used in any effect where you wish to display cards and it breaks down small for packing. If you don't have "Mentalism By Design", the stand may be purchased separately for \$3.50.

HAT SWITCH VERSION

This version follows pretty much the same path as the close-up version but the switch is different.

Preparation: Same as close-up version.

Presentation: First a hat should be borrowed and placed opening up on a table. Someone is asked for a loan of a dollar bill. This person is brought on stage and asked to fold their bill as explained in the close-up version. After this is done he is asked to drop the folded bill into the hat.

You then introduce the deck of cards that has been prepared as explained in the close-up version. Remove the deck and bill as before and fan out, as explained before, between the two hands. As you come to the card that matches the first digit of the serial number on your prompter card, split the deck at this point keeping this card at the face of the left hand portion of the deck. Standing behind the table and hat, thumb off the first card face down into the hat and to one side of the bill already in the hat. Reassemble the deck and fan through it again looking for the card that matches the second digit of the serial number on your prompter card. When you find it, split the deck and thumb this card off into the hat the same as you did with the first card, dropping this card on top of the first. The deck is reassembled again and the third card is found.

THIS TIME slide the hidden bill across the faces of the cards on top of this third card. Split the deck at this point and drop this card and bill into the hat. Done properly no one will notice the bill dropping into the hat with the card. Try this in front of a mirror, varying the height of the drop each time to find the proper height and to test how really deceptive this is. This bill and card should be dropped to one side of the bill already in the hat. The fourth card is searched for, found and dropped into the hat. The fifth card you must hesitate on as though not sure it is the card you want....then uncertainly drop it in the hat ON TOP of the original bill.

Look at the audience a moment and say, "That is not the card I meant to drop in the hat." Then reach into the hat and remove that card AND the original bill CONCEALED BEHIND IT. Place this card and bill at the face of the deck. You have thus switched bills and you can proceed casually with the rest of the digits since the dirty work has been done. In this version, the spectators can remove everything themselves for checking.

When you drop the last card into the hat, the deck having been split for this purpose, and as you go to reassemble the deck, just place the left half on top of the right half thus concealing the switched bill completely. The deck can then be easily inserted in the card case leaving you perfectly clean.

If you do not like the idea of going into the hat with your hand to make the switch (though it is never suspected), you may prefer to apparently drop the borrowed bill in yourself. Actually not dropping the bill into the hat, but pulling it back into your hand as your hand dips down into the hat. Immediately reach into your right coat pocket for your prepared deck, dropping the bill as you do so. Remove the deck and proceed as above by dropping the concealed bill in the hat with the third card.

ANOTHER IDEA

If you want to go to a little trouble, have the bill that you conceal in the deck, fastened with a paper clip. Have another paper clip with a two foot piece of fine black thread tied to it and on the other end of the thread, a pin. Fasten the pin to the inside of your right coat pocket and place the paper clip in the small change pocket inside most suit coat pockets.

When you borrow a bill and have it folded as before, remove the paper clip from your pocket and fasten to the bill. Naturally you want to conceal the thread. Very openly drop the bill into the hat. As you return to the stage, it is an easy matter to let the thread become taught enough to pull the bill up into your hand.

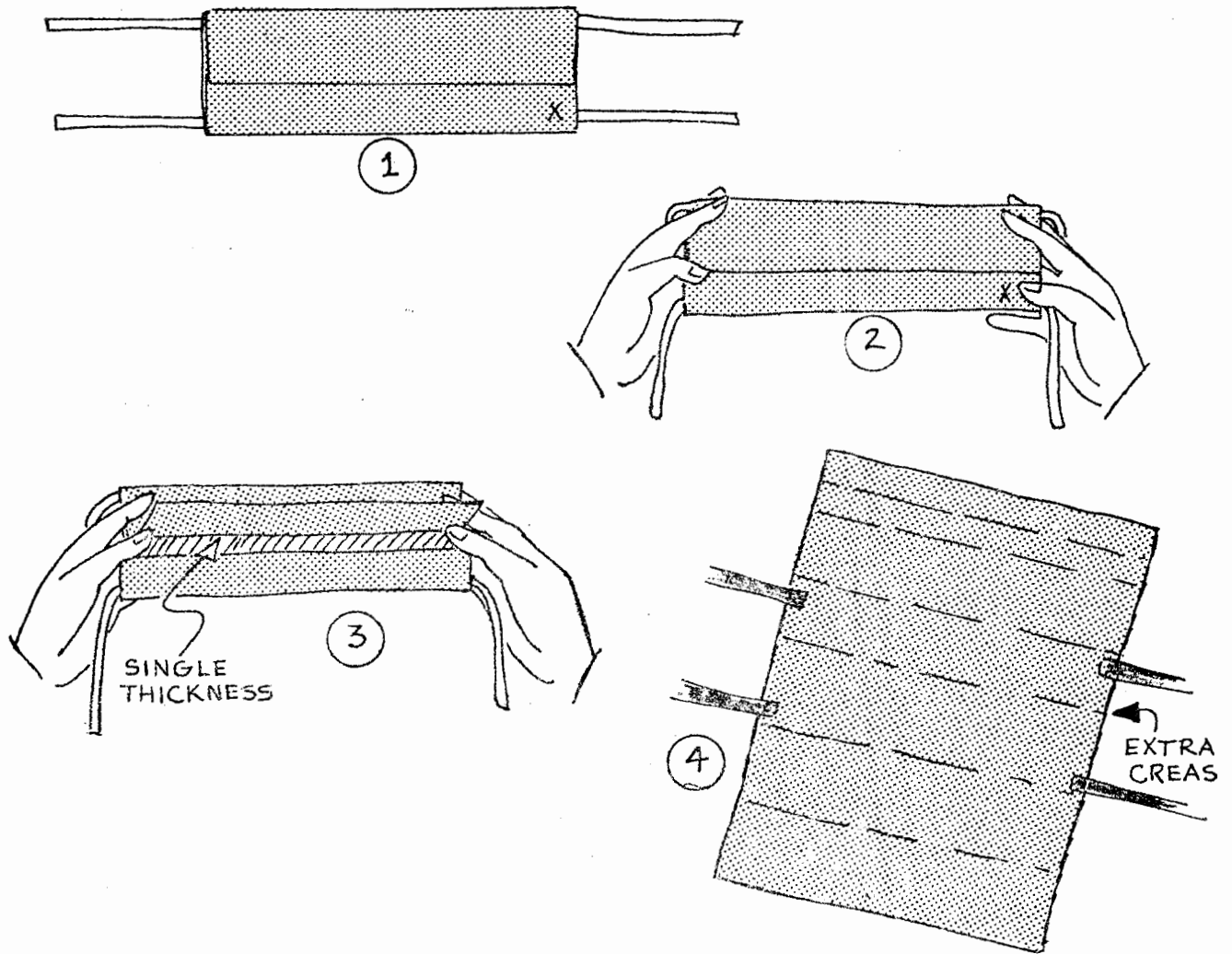
Ed Mellon Presents

THE ELDER SUPER-SENSITIVE BLINDELOD

by Dave Elder

The blindfold that comes with these instructions is already folded. One of the corners on one side bears a small piece of masking tape. This is for purposes of explanation only, and may be removed as soon as the few simple moves are understood.

Position the blindfold so that this mark (shown as "X" in illustration #1) falls uppermost and to the lower right. Grasp as shown in Fig. 2 with thumbs at bottom, away from spectators. Index and second finger at top, holding cloth between them.



To Perform: Hold the blindfold up to the light, or place over a spectator's eyes, to prove its opaqueness. (Unmarked side would go next to his face.) Now, simply bring blindfold back to your own face, (marked side closest) sliding thumbs under the flap formed by the fold. As it is brought toward the face, thumbs push flap up to meet fore-fingers. (Fig. 3). This motion of the thumbs is masked by the larger movement of the arms. IT WILL NOW BE SEEN THAT ONLY ONE THICKNESS OF CLOTH REMAINS AT THE CENTER. This will only slightly impair your vision, but its not apparent to the spectators.

ONE CAUTION: The super-sensitivity of the blindfold requires that care be taken so that the performer does not let light from the rear reveal the vision channel at the moment of opening. If backlight is unavoidable, slightly squeeze the vision channel shut at the same time as pushing the flap up. After blindfold is on your face, channel is again opened by smoothing it over the eyes.

REMOVAL is most effective when entire blindfold is allowed to completely unfold and casually tossed aside, thereby subtly proving absence of preparation. It will also be found impressive to start with it unassembled and folding it in full view.

ASSEMBLY: Start with the blindfold open. (Fig. 4). Following the creases, first fold towards you, second fold in same direction. (small folds). Grasp top with left hand to prevent unfolding. Right hand goes to bottom, flops over first large fold, then double over on itself to second large fold. Now fold like a book, away from you. Tapes are now in proper position for wearing as in Fig. 1.

A Suggested Routine

Here is a card effect or routine that Dave Elder uses with his Blindfold. We thought you might like it.

The performer demonstrates the fairness of the blindfold and ties it over his eyes. A deck of playing cards are nearby, as well as a small Buddha statue, skill, or other such figures.

Cards are fanned and one is fairly selected by a spectator. Performer then hands the rest of the deck to spectator, requesting him to place it on the table and to place his selected card on top of the deck. He also instructs the spectator to place the statue on top of the card and deck. (The deck and card are face down.) He explains that the statue seems to possess a strange magic power....the ability to relate vibrations of another article with which it has come in contact. He requests that the spectator bring the statue close to his (the performers ear). The performer, pretending that the statue is whispering to him gets the name of the card.

Method: The blindfold, of course is the main bit of misdirection. The deck is set-up Si Stebbins. As the deck is fanned to allow selection of the card, the performer notes position at which card was removed and undercuts at this point, bringing key card to the bottom. This cut is not noticed if done at the same moment that spectator is looking at his card. As the deck is handed to spectator to place on the table, it is in position for the performer to see the bottom (key) card. The only care needed in the whole thing is not to be too perfect in handling the cards.....remember that you are blindfolded.... grope around a bit.

The rest is showmanship. Revealing the card by degrees adds to the suspense, and for some reason seems to make it more difficult.

A two-person effect using a Mental Pictoria Deck, E.S.P., Alphabet or regular deck. Medium may be across the room and blindfolded. The spectator who chose the card carries the statue to her so that she may get the vibration (?).

If you worry about them suspecting a set-up deck, have them shuffle their card into the deck AFTER the Buddha 'gets' the vibration. This seems to throw-off the wise-guys and leaves you clean at the end.

"Moonlight Madness" (Thompson), plus many other effects can be made stronger by the use of this Excellent Blindfold.

NOTE: You will notice that the front side of the Blindfold has a crease. This is important because it helps to hide the bulge, if any, formed by the extra folds when it is worn. It also helps to confuse anyone trying to refold the Blindfold.

Ed Mellon presents
A Gerald Kosky Origination

"ASTRO-QUESTION-CHART"

With the use of the ASTRO-QUESTION-CHART and the six symbol cards, you can give an answer (to your liking and impulse at the time of performance) to any of the questions that are listed on the chart that a spectator will freely select without their verbally telling you what question they've chosen for you to answer.

The six symbol cards, in conjunction with the ASTRO-QUESTION-CHART will give you the necessary information as to what question has been selected.

Each symbol card has a number value as follows: SUN card has a value of 1...MOON card a value of 2....STAR card a value of 4....EARTH card a value of 8....MAN a value of 16 and WOMAN a value of 32.

The value of the symbol cards will be easy to remember because of the arrangement of the symbols on the back of each card....There is one SUN on the back of the Sun card....2 MOONS on the Moon cards....4STARS on the Star Card....The EARTH (Globe) is hanging on a figure 8 chain....The MAN is framed by four chains each with four links making a total of 16....The WOMAN by four chains each with eight links making a total of 32.

To find the number of the question that has been selected by the spectator to be answered; count the total value of all the symbol cards that have been placed on the ASTRO-QUESTION-CHART...For example: The spectator has placed the SUN (1), MOON (2) and MAN (16) on the chart...gives us a total of 19....The question the spectator selected is therefore the 19th one on the Chart, which is; "Will I Soon Get News?....Another example: Symbol cards placed on the Chart are; MAN (16), STAR (4) and EARTH (8).... Adding the numbers together we get (16,4,8)28....The question the spectator selected is the 28th one on the Chart, which is "Will my troubles soon be over?"

Now, how do we find the question that has been selected from, and on, the ASTRO-QUESTION-CHART? Easy. The Chart is arranged in such a way that you will be able to know after the Symbol cards have been placed on it, what question the spectator wants an answer to.

Note that on the CHART is listed a different LUCKY NUMBER for each of the 12 months. Those numbers are guides for you to find or locate immediately the question spectator selected.

There are three questions listed for each month....Aquarius; the 1st month, has for its LUCKY NUMBER: number 1....That is the starting point of the listed questions....LUCKY NUMBER #1 has the first group of questions. The first question being: "Does he love me?" followed by questions 2 and 3....LUCKY NUMBER #4 (second month Pisces) has the next group of three questions starting with the 4th (second month Pisces) has the next group of three questions starting with the 4th question; "DOES SHE LOVE ME?" followed by the 5th and 6th question.... LUCKY NUMBER #7 (third month Aries) has the third group of questions starting with question number 7; "WILL MY BUSINESS IMPROVE SOON?" followed by the 8th and 9th question.

For example: Symbol cards placed on the ASTRO-QUESTION-CHART ARE: SUN (1) and EARTH(8), making a total of 9. The 9th question therefore must be in the LUCKY NUMBER #7 group. It is too big a number for the #4 group and not big enough for the #10 group. You therefore look on the Chart for the #7 group and find the 9th question to be; "WILL I BE MARRIED SOON".... Another example: Symbol cards placed on the Chart are; MOON (2), EARTH(8), and MAN (16). Added together it makes a total of 26.....Looking at the Chart you see that 26 is between the LUCKY #25 and #28 group of months.....The question is therefore in the LUCKY #25 group. The 26th question being "WILL THE SICK ONE IMPROVE?"

PRESENTATION OUTLINE

"I've often been asked: 'Can you tell fortunes, or can you read my mind?' My reply to such a question is YES and NO. With the aid of an ancient gypsy formula I could, with a great deal of success say, YES but NO if you asked me to tell you outright what you are thinking at this very moment.

"Years ago a Gypsy Fortune-teller took a liking to me; she taught me how to make and read an ASTRO-QUESTION-CHART from which it is possible to give an answer to a question that a person is thinking of. Now, if you'll think of a question you'd like to have answered I'll try and give you an answer to your question by reading the symbols on the ASTRO-QUESTION-CHART that I happen to have with me.... Do not tell me what your question is, but look over the Chart and I'm sure you will find a question listed on it that is similar or the same as the one you have in mind...Have you seen the question? You have? Alright...Now I'm going to hand you six symbol cards to look over. The card represents this celestial cosmos as we know it of the SUN, MOON, STARS, EARTH, MAN and WOMANN. On the symbol cards are listed the same questions that are on the ASTRO-QUESTION-CHART.... Every card that has your question listed on it I want you to place on the chart. ALL CARDS THAT DO NOT HAVE YOUR QUESTION ON IT, PUT INTO YOUR POCKET...PLACE THE CARDS THAT HAVE YOUR QUESTIONS LISTED ON THEM ON THE CHART WITH THE QUESTIONS FACING THE CHART SO THAT I CANNOT SEE THE LISTED QUESTIONS ON THE CARDS..... Now, according to how you placed the cards on the chart, I see that the MOON is facing the SUN and that the MAN is at an angle to the MOON, which means, according to the influence existing at this moment, that you will get the news that you are waiting for within a week and it will be news to your liking. Does that answer your question? It does? Thank you very much."

Pick out a few questions yourself from the chart to answer, and you will see how easy it will be for you to work.

When giving an answer to the various questions; always give a happy answer that will please the listener....For such a question as: "Will the sick one improve" you could say, "I'm sure that with confidence in the Doctor and a determination to get well, the patient will be much better off in a very short time. Does that answer the question you thought of?"

Take the ASTRO-QUESTION-CHART and SYMBOL CARDS with you at all times and you will always be prepared for the person that asks, "Can you read my mind or tell fortunes."

Entire Design and text copyrighted by Ed Mellon - 1956.

ALADDIN'S VIDEO

(Alladin)

Contents: 3 stands, 3 double faced ESP cards and 9 double backed cards. (The words between the quotes are the patter).

Place eight double backed cards in a pile with the red side up. Place the eight double faced cards in another pile with one double backed card--blue side up, on top of that pile. Fan the double backed cards with the red side toward the audience.

"For this demonstration, it is important that you remember the color of these cards. They have red backs."

Close fan. Show second pack, blue back facing audience.

"And this pack contains blue cards."

Do not fan this pack. After showing back, place pack on top of red cards, so that symbols are face up. All double backed cards will now face the same way. Pick up the cards so that symbols face the audience. Place the double faced cards on stand, one at a time. Use the two stands without the paper insert.

"The symbols on these cards are modeled after those used in the famous ESP experiments. I have a square, circle, etc., etc.."

Continue placing double faced cards on the stand until all eight are on the stands. You will be left with the nine double backed cards (red side facing the audience) in your hand. Fan these cards. Select a member of the audience.

"I am going to project a thought to you. The thought will be one of these eight symbols that you see on this stand."

Select one of the double backed cards and place it on the stand with the paper insert. Place it in the right corner of the stand.

"This is a duplicate of the card whose image I am about to project to you. Make your mind a blank. Try not to think of any of these symbols. Just picture a pure white card. The whitest white that you have ever seen. On this card a black symbol will gradually appear. It is getting larger and larger, blacker and blacker. It is getting clearer, and clearer. You can see it plainly now. A black symbol on a pure white card. Tell the audience.. what symbol do you see?"

He will mention the name of one of the symbols--DO NOT LOOK AT THE BACK OF THE DOUBLE FACED CARDS--Look at the front of the cards, the side that the audience can see. Select the proper symbol, and place the card on the stand next to the first card.

"The second part of this experiment will consist of a demonstration of thought receiving."

A second member of the audience is selected.

"I would like you to mentally select one of the remaining seven cards. Have you selected one? Don't tell me what it is. Are you satisfied with your choice? If you wish, you may change your mind. Is your choice definite? Good! Do not change your mind now."

"Thought projecting is not too hard. You can do it if you try. Make an effort to send the thought to me. Without speaking--try to tell me the symbol of your card. You know, you would make a good mindreader. That thought was very clear!"

Place another double backed card on the stand with the red side facing the audience, and put the rest of the pack away.

"So that the audience can compare and see if my prediction is correct, tell them--what symbol did you select?"

Place the card mentioned on the stand. DO NOT LOOK AT THE BACK OF THE DOUBLE FACED CARDS.

"Let me recapitulate--I placed a red card here. Then I projected the image of that card to this man. The image he received was this blue card with the symbol--on it. Then we reversed the procedure. This man projected a thought to me. The image I received was this red card. The symbol he sent to me was this blue backed card. When I turn this stand around, you will see that both predictions are one hundred per cent correct."

"MAGITRONICS" RADIO

*KINDLY CONTRIBUTED by TOM & BETTY TUCKER, MENTALISTS

LITTLE BIRD TUNING, BATTERY CHANGE AND SWITCH ARRANGEMENT

The Little Bird fills the need for a tiny voice and tone receiver. It can whisper secrets in the ear of the mentalist from a turban, blindfold, or my lady's hair-do. It is 2 inches by 1½ inches, and may vary in thickness

from $\frac{1}{2}$ inch to three-quarters, depending upon the type of mounting. In a custom construction, it may be thinner and longer, or, wider and longer and thinner, etc. It weighs a mere $1\frac{1}{2}$ oz.

The arrangement is such that the phone may become a part of the set, or, it may be employed away from the set on a cord which makes the BIRD a tiny pocket receiver for out of the room listening. It could, for example, become the famous wrist radio of Dick Tracy, and strap on the arm. The BIRD was tested recently for battery life. I ran over a week before exhibiting any battery wear. This was a continuous operation, night and day.

WARNING: Observe correct polarity with any transistor devices. A battery reversal can ruin transistors.

A switch is enclosed with each receiver. It can be attached for on-off, or the switch wires may be connected (for uses outside a blindfold) and the set may be turned on and off by removing and inserting the battery. The switch may be turned on through the cloth of a blindfold. In a hair-do, it is advisable to let the set run. This costs perhaps 1/4¢ per hour. The audio may be disconnected from the ear, after the show, and the set battery removed when the receiver is taken from the hair later.

Note that the receiver must be tuned in the position in which it is to be used. For example, if it is to be used in a blindfold and it is so mounted, it should be tuned while pressed aga-nst the ear and forehead. The same procedure would apply to the hair-do mount, or the pocket use. Once tuned, the receiver will hold its setting, since the battery voltage does not change - drop - as rapidly as with battery operated tube sets.

A small tuning stick is enclosed. It will fit into the center of the hex shaped core of the small upright tuning coil. Turn the core SLOWLY with the signal source turned on. The signal source may be a BEACON, or a tone transmitter. Adjust the core for maximum audio in the earphone. If the signal is lost, screw the coil down to the bottom of the coil - never too hard. If it wedges, a stronger tool will be needed to free it. To find the signal, bring the core outward, unscrewing it until the signal comes in. Adjust, again, to the strongest (loudest) point.

SECRET OPERATION OF THE TRANSMITTER

The magician who wants to operate a remote control device, or the mental worker who wants to operate some signalling device, faces the problem of a watching audience. After trying switches in shoes, on belts, in pockets and under arms, the following routine was developed. The key or switch is mounted on an elastic arm band, on the upper arm, and in such a position that it may be reached by the thumb of the opposite hand WHEN THE ARMS ARE FOLDED. Practice before a mirror. No motion is permitted. The thumb is hidden beneath the arm as the arms are folded.

APPLICATION FOR LITTLE BIRD IN HAIR

1. Remove ear phone from set and let it hang free. Ear phone is worn in ear, hearing aid style, and is covered by hair-do.

2. Make foam rubber casing as in blindfold directions -- with this exception: Do not use the switch method of turning on set. Use the battery method. Twist switch wires together and tape to green backing. Back end of casing can be completely taped together. Let antenna hang free. It is wound in through beehive as hair is dressed.

3. Make a small cloth bag to cover rubber jacket. Let antenna come through one corner. A drawstring bag is easiest for this application. Ear phone wire can come out through drawstring hole.

4. Make another casing of horsehair to cover bag. Horsehair ravel badly, so the edges should be taped. Bias binding is best, but Mystic tape will do. Antenna and phone wires can be drawn through horsehair without difficulty. Make a snap closing at one end of horsehair bag. You will have to tape these edges with bias binding in order to sew on the snaps.

Now the set is completely encased in three jackets. The rubber for protection, the fabric for camouflage (if it peeks through, it just looks like a rat), and the horsehair for easy pinning.

This application allows the phone to be worn in either ear.

When the set is finally encased in the horsehair, it is ready to be mounted on head. The best coiffure is a beehive--or any up-do for the top and back hair, with waves covering the ears--or Italian sides. The ears must be covered with only the bottom of the lobe allowed to show.

Antenna wire can be camouflaged by carefully gluing some hair of the proper color to it.

Batteries are put in set before mounting. They will run for approximately 200 hours before any drop in power occurs, so the set may be worn for several hours at a time without your worrying about power loss.

Separate top hair, and pin horsehair casing to top of head with bobby pins. Do not let pins go through cloth bag. They must not touch parts or antenna wire. Phone wire runs down side of head and phone goes into ear. When set is pinned in place, then build coiffure around it, being careful to completely cover set so that it doesn't show through. As you do this, lace the antenna wire through the beehive, or whatever top you use. Naturally, the antenna must not show either. Keep antenna higher than set and away from head.

Comb sides into place, covering earphone and wire. Large contour earrings are worn over the combed hair are a neat camouflage and are also particularly stylish for evening wear.

LADIES NOTE:

Go to the best male hairdresser in town (they usually have more imagination than women, and they love to create fancy up-dos). Get yourself a

gorgeous beehive coif. Watch every move the hairdresser makes during the combing and dressing. Learn to comb your coif before attempting to mount the receiver. After you are sure of your skill at dressing, then try it with the receiver. This will take lots of time at first. Practice, Practice, Practice!

Your hair must look chic and smart--so beautiful that no one will ever suspect its secret contents. If ever you are challenged, just laugh and say. "Yes, my hairdresser put it there this afternoon." Nothing throws people off the track more quickly than telling them the truth. If you admit it, they'll never believe you!

GOOD LUCK!

Betty Tucker

DIRECTIONS FOR "THE BEACON"

THE BEACON is a tiny oscillator, unattached to an antenna. It can only be detected by super-sensitive receivers, such as the LITTLE BIRD receiver, and the BODY CONTACT receiver.

When it is mounted in the bottom of a ring box, the action of opening and closing the lid turns it off and on, respectively. If the action should fail, through use, a slight adjustment of the spring tension will correct this. A visual inspection will show how the simple action works.

The ring box may be opened to view the hinge switch, or to change the battery, by removing the velvet insert in the box. Disconnect the snap on the end of the battery first and then it will slide out of the ring. Reverse the procedure as you insert the new battery.

A second different colored ring box accompanies this version. You may tell which box has the ring, back towards the boxes and blindfolded. Arrange to have a ring or coin put into one of the boxes and the lid closed, and the man is instructed to hold up the box and show the audience which one he is concentrating on. BLINDFOLDED AND WITHOUT TURNING ROUND TOWARDS HIM, YOU NAME THE COLOR BOX HE IS HOLDING UP. Read this over again. It is a wonderful effect. No confederates needed. You name the gimmicked box if you hear the signal, the other if you do not hear it - after you are certain he is holding up the box, and the audience would not let him lie.

THE BEACON may also be hidden in a pack of cigarettes, a pack of cards, or in the compartment of a devil's handkerchief, into which other objects - borrowed from the audience - have been placed. YOU CAN FIND THE BEACON IF YOU ARE NEAR THE PERSON HIDING IT. This thoroughly covers the range of effects in which a committee leaves the room and hides something in someone's pocket and returns, as well as objects hidden in the audience. You need only be sure your BEACON is planted among the objects concealed, or that it is IN some object concealed.

Avoid putting the BEACON down on metal. This will reduce the signal.

THE BEACON creates an audio tone in the earpiece of the LITTLE BIRD receiver, and it creates a sensation you may feel with the BODY CONTACT receiver. It is a continuing sensation which grows stronger as you near THE BEACON.

NOTE THAT WHEN THE BEACON IS USED OUTSIDE THE RING BOX MOUNTING, NO ON-OFF SWITCH IS REQUIRED. You may save that space by removing and inserting the batteries. Battery wear is of little consideration with transistors. MUCH OF OUR EQUIPMENT OPERATES FOR PENNIES PER DAY.

THE EIGHT-TRANSISTOR BODY CONTACT RECEIVER

You will find the antenna wire and the double wire ending in two terminal plates (labeled). The unit may be carried in an inside pocket of the coat with the antenna hanging down inside the coat. Or it may be carried in a trouser pocket which has a tiny hole through which the antenna hangs down inside the trouser leg. A favorite method is the unit in a trouser pocket with the antenna hanging down the outside of the tuxedo within the space between the ribbon stripe and the cloth of the pant leg. THE BEST MOUNTING IS KEEPING THE ANTENNA AWAY FROM ACTUAL BODY CONTACT. This will improve the range of the set.

Mount the terminal plates on a 3" x 3" piece of adhesive tape (smooth sides go against skin) about 1 to 1½ inch apart. Attach them to some part of your body. Choose a sensitive spot such as the under side of the forearm. Moisten the skin before attaching plates. Use salt water or saliva, as this lowers the contact resistance of your skin. Attach the adhesive, and hold it firmly against your skin with an elastic support or a strap. Bandaging with adhesive will do also, but you MUST have a good contact with a sensitive area to get maximum effect.

Carry the receiver so that you may reach the on-off switch--the black knob on one end. This is also a volume control such as you find on a TV set or radio, and it controls the amount of tingle you may receive comfortably.

Proper way to adjust the volume is to have the receiver off--then turn on the transmitter. Now turn on the receiver and slowly bring the volume up to a point where you feel the tingle. Back away and adjust the volume at a setting within the range you wish to use. Practice will help you to determine this. Don't put your transmitters on a metal surface -- this reduces the signal.

Your receiver is comparable to a fine communications receiver. Most of these receivers have a sensitivity of one microvolt or less--which is many times more sensitive than portable radios made to pick up the broadcast band and powerful transmitters. It is an elegant device deserving your full attention to learning proper operation.

THE POLARITY OF THE BATTERIES IS CRUCIAL. YOU CAN DAMAGE THE SET. REVERSAL OF THE BATTERIES WILL VOID YOUR GUARANTEE. THE RECEIVER WILL ONLY BE REPLACED AT COST OF NEW TRANSISTORS PLUS LABOR. The batteries are obtainable from a radio parts supplier, or we will ship them to you for the cost of batteries plus postage.

This receiver, unlike any previously offered in this field, needs no tuning. It is crystal controlled. DO NOT ATTEMPT TO TUNE IT.

Please guard the secret - and enjoy it!

Tom Tucker

PLACEMENT OF LITTLE BIRD IN BLINDFOLD

Speaker is put into ear as blindfold is put on. Blindfold is then wrapped $2\frac{1}{2}$ times around head and tied in back--or tucked in, as you prefer. The diagram shows tie version. If you use tucked-in version, you do not need the nine-inch tie.

Materials Required: Black Chiffon Velvet: Black Quilted Lining

1/8" Foam Rubber: Mystic Tape: Stapler: Black Thread

Blindfold is made of black chiffon velvet--very light and quite transparent. Lining is made of soft, black, quilted material used in lining coats and suits. This can be purchased at most department stores and fabric shops.

Receiver must be encased in a foam rubber jacket to protect tiny parts, and to shield it from body contact.

Blindfold may be rolled up and lying on a table. Pick it up, holding short receiver end in your right hand. Now holding it in both hands, about a foot apart, put ear plug into ear and hold it there as you wind blindfold around once. As you pass over the receiver you can remove your hand and grasp tail end ready to make the knot after the second turn. PRACTICE UNTIL YOUR MOVEMENTS ARE EASY AND GRACEFUL.

TURBAN APPLICATION

The turban application is the same as that of the tuck-in blindfold except that the fake ear pad is put in according to the manner of winding, to even up the bulge made by the receiver. Just make the velvet as long as you wish to allow a generous number of turns to form an Indian-style turban.

Be sure to use the same method of lining as is described in the blindfold method. FOAM RUBBER CASING MUST BE USED TO PROTECT THE RECEIVER AND TO INSULATE IT FROM BODY CONTACT.

"THE PRESIDENT CALLS"

The magician has several calling cards; each one contains the name of an American President. A spectator mentally selects one of the Presidents. The spectator spells out the name of the chosen President, while turning the cards, one at a time. For each letter one card is removed from the top and placed on the bottom. The spectator never fails to reach the correct card on the last letter of the name.

Working: Arrange the cards in the following order before starting the trick: JEFFERSON, ADAMS, POLK, ROOSEVELT, TRUMAN, WILSON, LINCOLN.

The trick works itself.

Method of Substituting your own name card: It's obvious that if you were to count the number of letters in each of the foregoing names that you would find that one has nine letters ranging up to fifteen. Now, the largest surname of anyone, the average name, usually is no longer than nine letters. Therefore, you can easily substitute your name for one having the similar amount of letters as your own. Be sure that your card has your first name thereon so that you can have the required number of letters. If you use only your surname, then apply it as follows:

ALDINI - Magician

There are fourteen letters in the latter two words, namely: ALDINI - Magician. Consequently, you would discard the calling card bearing fourteen letters. In this case it would be Abraham Lincoln. If you use your full name such as Don Lawton, then discard the card bearing nine letters, namely: John Adams. Substitute your own. Inclosed in brackets at the bottom of the card you may print the following words:

(President...every mother's desire)

Or anything else which may strike your fancy.

LONG DISTANCE MIND READING (Kanter's Magic Shop)

Effect: You mail a pack of cards to anyone, or hand it to someone to take into another room, with instructions to do exactly as follows:

Open the case, remove the whole pack, fan it out, or run through it and note that the cards are actually in haphazard order, then square them up so they are in the same condition as at first. Then make as many single cuts of the pack as they wish, completing the cut each time. Then give it one genuine riffle, shuffle, square them up and make as many more single cuts as they wish and square up the pack. Now divide the pack into two nearly equal parts and place them face down on the table. From either pile, select one card, make a note of it, and place it in the other pile. Choose either one of these piles - the one with or the one without the chosen card - shuffle the selected pile thoroughly and return it to you without telling whether or not it contains the chosen card. Upon the pile being returned to you, you are able to run through them and name the selected card.

Props: Any regular pack.

Preparation: The cards are actually in haphazard order, but you have previously written down their names in order from the top to the bottom, hence they are "pre-arranged" as far as you are concerned, although this fact is undetectable to anyone else. To make sure the pack is mixed, you thoroughly shuffle it before you tabulate the order they are in, which might be as follows:

9D-JH-QC-3H-KD-4C-QH-AS-3C-10D-2H-AC-5H-5C-JD-KS-7D-QS-10C-6H-7H-7S-
 10S-3S-8S-AD-6C-4D-6S-8H-5D-7C-4S-3D-QD-KH-JC-8C-9C-8D-4H-JS-5S-6D-
 10H-2C-2S-9S-AH-2D-KC-9H

Now the party cuts the pack, gives it a riffle shuffle, cuts pack into two piles, removes one card from one pile and places it in the other. He chooses either pile and thoroughly shuffles it, returning it to you. Suppose you get the pile containing the following cards:

10S-4H-JS-8D-7D-AH-2D-KC-3S-9H-5S-JC-JD-KS-8C-9C-2S-9S-QS-6H-6D-5H-5C-
 10C-10H-2C-7S

You go where, unobserved, you get out your original list on which with a pencil you check off the cards in the lot given you, as indicated above. You will note that you have checked a whole sequence from the 5H to the 3S with the exception of one card - the 7H. The other sequence you checked is complete from the JC to the 9H. The 7H is missing from the sequence and is therefore the chosen card.

Supposing you had been given the other pile instead, it would contain these cards:

3D-8H-AC-2H-4D-6C-JH-9D-10D-3C-QC-6S-7H-3H-AS-7C-5D-AD-KH-QD-8S-KD-4S-
 QH-4C

Now, if you will draw a line under each of these cards on your original list as above, you will, of course, have two connected sequences and one single card, the 7H, evidently out of order, and hence you would know it to be the chosen card. We do not show the original list in the form of a circle, but you must bear in mind that the list or sequence is actually an unending circle, for the 9H at the end of the list is followed by the 9D which happens to be the name of the card at the beginning of the list, and so on through the list. In other words, if in the cards returned to you by the spectator, you find you can check off these cards (being part at the end of the original list and part at the beginning of the list):-

AH-2D-KC-9H-9D-JH-QC-3H

you will know that the chosen card was the 9H.

DUAL THOUGHT A "SID" MARSHALL MIRACLE

One of the few methods in Mentalism that fulfills all requirements for a sound all-around practical mental effect for all occasions.

The Effect: Three members of the audience step forward and each select a famous mentalist name and an ESP symbol. The performer then immediately derives the name and symbol that each member is concentrating on.

It is with great pleasure that I am releasing this effect to the mental profession. It represents many months of work that I have spent to perfect it to the Nth degree. Once the basic method is mastered its possibilities are unlimited. Notice that I have said method, for there are no sleights or moves to be mastered, and there are no gimmicks or special equipment needed. All that is needed is the method and proper showmanship. With this combination you have an effect that will leave your audience spellbound.

I have been using DUAL THOUGHT in my act for several years, and have had many offers from other mentalists for the method used in this effect. With the method you are prepared to give a demonstration at any time and under any conditions. It is ideal for demonstrations at newspaper offices or for any spur of the moment occasion. For close-up and table work it is perfect, and is great for platform and stage use. Guard and use this method well, and you will have an effect that will always uphold your reputation as a Master Mentalist.

Before revealing the method to you I would like to say a few words about showmanship. This is one of the great weaknesses of any who enter the field of mentalism. Without the proper showmanship and patter a mental effect just becomes another trick. I have seen many a good effect fail due to the lack of proper presentation. I would suggest that if you are considering entering this field of work as a profession that you witness several of the shows of some of the leading men. I would also encourage you to read several of the books and manuscripts by Burling "Volta" Hull, who in my opinion is a master in this field. All of his works have many good pointers in the proper methods of showmanship and the proper method of mental presentation. For the occasional performer I would suggest that you use the "lecture" type performance.

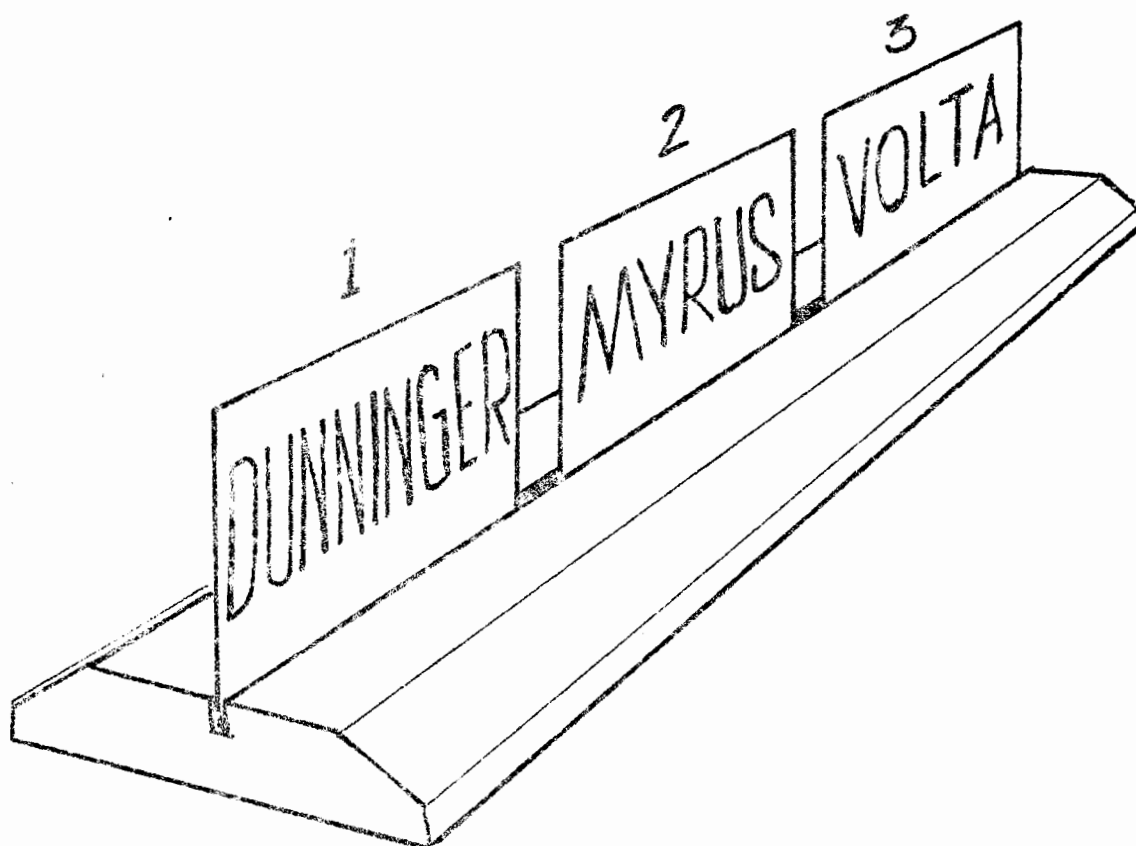
For the "Question and Answer" type show, this takes much more practice and showmanship. The brief outline of patter and presentation I have outlined in DUAL THOUGHT will fit in well with the lecture type presentation. But above all, give much thought to this subject of showmanship and mental presentation, for it will pay big dividends in all types of mental acts.

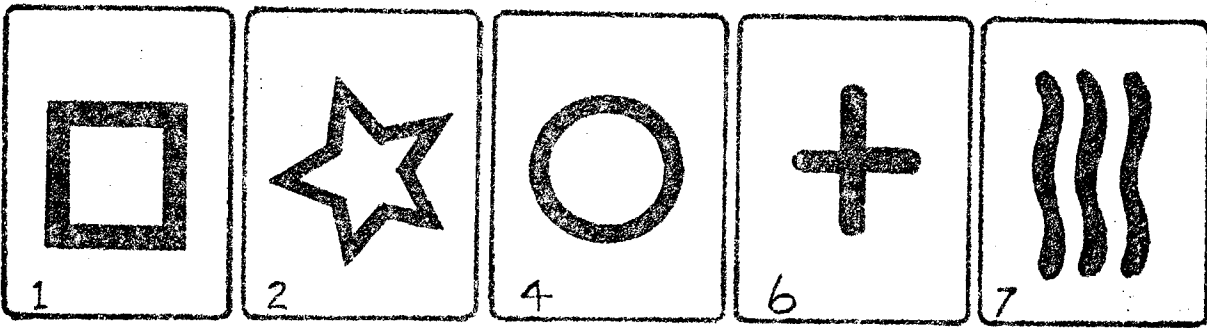
Now for a brief outline of the patter and presentation to be used with DUAL THOUGHT... "Ladies and Gentlemen, the next demonstration will involve several of you to each concentrate on two subjects. I will attempt to derive from your ever changing conscious mind the subject that each of you are concentrating on. In this demonstration we will use three sets of cards. The first set will be these three cards bearing the names of three famous mentalists. The second set will be these five cards each bearing an ESP symbol. The third set will be these psychic cards having a combination of the mentalists names and ESP symbols. Will three of you ladies and gentlemen please step up here? Now before you we have the three cards each bearing a mentalists name of each of them. I will now step over here and turn my back and would each of you please select one of the cards and conceal it in your pocket and concentrate on the name you selected. (Turn back around and step back to your stand). Now I will hand each of you a psychic card. You will note on each of these cards there is a list of the three mentalists names and opposite each name there is an ESP symbol. When I turn my back I would like for each of you to look at your psychic cards and locate the mentalists name that you selected and then look opposite this name, and whatever ESP symbol is opposite his name please pick that ESP card up and conceal that card in your pocket. Each of you

now have a dual thought to concentrate on. (Turn around and face the audience). Now, each of you first form a mental picture in your mind the ESP symbol that you have selected, then concentrate on the name you have selected. By concentrating on the symbol and then on the name you will set up a special psychic wave form of thought vibrations that I will attempt to receive. That was the purpose of giving each of you one of the psychic cards. Ah, I am receiving a thought impression from the lady on my right; it seems that you were concentrating on the CIRCLE. Correct? Thank you. Wait, the gentleman on my left is sending me a strong impression of the name Volta, correct sir? Thank you. Now, Madam, back to you! Please concentrate strongly on the name you selected. Yes, I seem to get the impression Myrus. Right? (Continue in this fashion, alternating from one person to the other revealing a step at the time the symbol and name they selected.)

Properly presented this effect always leads up to a smashing climax and leaves you with a bewildered audience. I have been asked many times to repeat this effect for a small group at their table after my main show, and this is one effect that can fill that request over and over.

Now to give you the method for this baffling act.... First I will draw diagrams of the various cards used in this act, and give you the reference names and numbers of them so you can follow the instructions with no trouble.





DUNNINGER □
MYRUS □
VOLTA *

MYRUS O
VOLTA *
DUNNINGER ≡

VOLTA +
DUNNINGER +
MYRUS O

1 2 3

The use of the name, ESP, and Psychic cards, have been shown in the routine of presenting this effect. You will note in the diagram of the psychic cards that the card on the left begins with the name Dunninger, the center with the name Myrus, and the card on the right with the name Volta. Before passing these cards out be sure they are lined up in this order, (which is in alphabetical order.) The person on your left gets the psychic card beginning with the name Dunninger, the second or center person the card beginning with the name Myrus, and the person on your right the card beginning with the name Volta.

| PROMPTER CARD | | | |
|------------------|-----------|-----------|-----------|
| TOTAL OF 2 CARDS | 1ST SPEC. | 2ND SPEC. | 3RD SPEC. |
| 6 | M □ | D ≡ | V + |
| 7 | V * | D ≡ | M O |
| 8 | V * | M O | D + |
| 9 | D □ | M O | V + |
| 11 | M □ | V * | D + |
| 13 | D □ | V * | M O |

The Prompter card is the one card they never see (if one would take the time to memorize the information on the card it wouldn't be needed; in fact I strongly recommend one doing this). If you use the card make it small enough to conceal in the palm of your hand or tape it to the cuff of your shirt sleeve. Now to explain the use of this card.....

You will note in the diagram of the ESP cards there is a number in the lower left corner of each card. This is called the value number of that symbol. (Of course these numbers are to be memorized for the cards you use in the act will not bear these numbers). Now for an illustration to show you how to work this method:

Say the person on your left selected the name card VOLTA, he would look at his psychic card and select the ESP card STAR. The second or center person selected the name card DUNNINGER, from his psychic card he would select the ESP card WAVY LINES. The person on your right selected the name card Myrus, from his psychic card he would select the ESP card CIRCLE.

Now after this has been done just as soon as you turn around to face the audience, glance at the two remaining cards on the stand, which in this case would be the CROSS and SQUARE, now by remembering the value numbers of these two symbols, which would be one and six, ADD these two numbers together giving you the total of seven. Now as you hold the tips of your fingers to your forehead as to aid you in concentration, glance at your prompter card and opposite the number seven on this card the letter and symbol in the first column shows what the person on your left has chosen. (You will note in my diagram of this card I used only the first letter of each name so as to keep the card small as possible.

The center column opposite the number seven shows what the center or second person has selected, and the letter and symbol in the third column shows what the person on your right has selected. As I mentioned before, if you will memorize the information on the prompter card you can do this act completely surrounded as you will have nothing to conceal in doing this effect.

At first reading this effect may seem a little hard to understand, but with just a little effort on your part you can master this method, and will possess an effect that your audience will remember you by -- a reputation builder.

"UNA MINDS"
(By U. F. Grant)

You need: One set of 5 ESP Design Cards - each design different and a duplicate set of same cards, but on the back of ONE of the design cards a star has been blocked out in the UPPER RIGHT CORNER and LOWER LEFT CORNER. Arrange the cards in following order: STAR... CROSS...CIRCLE...SQUARE...WAVY LINES. A third set of 5 cards but in this set all the cards bear the same design (a sort of "Force" set) as the card which has the mark on back (MARKED CARD).

Working: 1. Place the PLAIN unmarked set of cards in your right coat pocket beforehand, laying them on their sides.

Place the set containing the MARKED CARD in front of spectator. Place the FORCE PACK in front of you. Each now CUTS his set of cards a few times as a means of "mixing" the cards. You and spectator both deal your cards out in a row in front of yourselves. Ask spectator to draw any one of the cards from your row. He does so. You notice where the MARKED CARD is in his row and by counting from that you are able to draw from his row the duplicate of the same "Force" card he drew from yours. Show that they both MATCH!

2. Have spectator place his pack in his pocket, while you place your packet in right coat pocket - standing it UPRIGHT to keep it separate from other pack. Tell him to draw any card from those in his pocket. Then you (because of the rotation of the designs in known order) can draw same card from your pocket. Bring out the remaining four cards and add the missing card. Place both his and your pack face down on table, as if finished. The FORCE pack remains in your pocket.

As an afterthought, pick up pack he held --- and hand him the pack you held, which was the ARRANGED pack. While you turn your back have person cut pack a few times from top to bottom, which apparently mixes cards but this operation actually retains the same rotation or order. Have person place packet face up on table. Turn around and note the card showing -- and state that you will endeavor to arrange the same rotation of designs in YOUR PACK. Fan your cards face toward yourself -- and arrange cards in usual rotation of: STAR...CROSS...CIRCLE...SQUARE...WAVY LINES, as before. Then cut your cards so that the same card is on Face of Pack as is showing on face of his pack. Turn cards over and show that both packs have the same cards in same rotation or order.

HIMBERS "MARVELOUS GIMMICK"

According to the advertising of this item, the performer throws any book out into the audience, directs the spectator to run his thumb over the pages of the book until he feels like stopping -- to stop at that point and open the book wide. He is to look at the first word or sentence on the left or right page at point opened and note the word or sentence. Performer has book tossed back to him and he is able to tell the word or sentence.

This is modernization of a popular trick of former years, where the performer used a brand new book and as spectator opened book at any point, the book would be "cracked" open at that point. When the book was back in performer's hands he could easily discover the point of opening as the book pages would separate readily at that opened point.

Himber has improved the idea by supplying a transparent adhesive, and you draw or paint a strip of this along the edges of the book pages, about an inch or two from the back where the pages are stitched. When you get the book you can find the break, as the pages open freely at that point and remain somewhat more closed elsewhere.

~~I feel the best way to use this is not to open the book yourself but to~~ toss it off stage to an assistant who can then open book out of view of spectators -- copy the word or sentence on a large slate and hold it up so you can see it. Or helper can copy the words out on a card, stick it with a bit of Magician's wax to the top of a box of chalk which he hands out to you. You can read this off when you take a stick of chalk out of the box and start to write out on a large slate or pad the same words that the spectator is concentrating on. Spell the words out letter by letter for the best effect.

Another cute gag would be to operate with a faked blindfold. Holding book in hands, ask the spectator if he or she followed your directions and run a thumb over the book until something seemed to inspire him to open at that point, illustrating the move by running your thumb over the pages and opening the book. Of course while doing this you open the book at the point of break and read off the wording. Then tossing book aside you can recite the words. Like all easy or "push button" magic there are drawbacks that make up for the seeming advantages. If someone opens the book too much at more than one point, you will need your skill to cover that problem. After each show you recoat the edges of pages to set it up for next time.

MIRACLES WITH A CLIP BOARD

By U. F. Grant

How to Use

Type to Use

In offering this material and suggestions I do so with the hope that at least one effect will be a feature in your show, or that one or more tips will put you back in favor with clip boards. And maybe set you right on type of board you require....

First Let's Take Up Types of Clip Boards....

MIDGET CLIP BOARD

This is a small board about 2½" long by 1½" wide with a small clip at the top and a single sheet of paper clipped under same, and is used for one question or notation... Anything they write on the paper, then tear paper off and fold it up and keep it, you take board back, there is a small piece of paper left under the clip, remove the clip to let paper flutter out, when clip is removed this leaves exposed a small tab, your hand hides this...Then place a few slips of note paper on the board, at back side of board, then you note you have them on wrong side, pull papers up and away from board, as you do, pull on tab and this carries out of inside of the board a piece of paper with a carbon impression of the thing they wrote...This comes right out behind the papers as you place them on the board to write an answer to their question, etc. etc.,

You get the information right in full view in a clean cut easy manner. To work again, you merely stick a little tab to a fresh piece of paper and slide it back in the board and slip clip back on over tab and you are set again...This and all boards described in this manuscript appear as genuine file boards and do not look tricked to the keenest eye. I will describe many effects with this small board later on in the manuscript.

DUN-A-TRIX

This is my favorite board...Works the same as the midget board above but is 5" long by 3½" wide...this is for one to three questions...In other words the piece of paper clipped to the board is perforated in three pieces, so first person writes on the lowermost piece, tears it off a perforation and so on to the top piece...The routine and lecture supplied with this board for a feature test is really great....You have six people step forward, three to act as Judges and three for subjects.

QUESTION CLIP BOARD

With this board the clip at the top locks on, so no one can get it off so as to expose the tab, this means you can hand it to any person to even take through an office for folks in the office to write questions or test on, tear their papers off and keep them, etc., This board is ten inches long by 6" wide. On this can be a perforated slip for at least 6 questions... With this board you can not get the information in view of the audience... This type board is used in lobby or out in field work where you can get it back stage and open it up to get information before you walk on stage...Or have assistants to get information and send it to you....There are many uses for this board that can not be done with the others as will be explained later on.

REILLY'S MIRACLE BOARD

This is really a Miracle Type of Board...Will stand examination.... Pass it out...anyone writes a question or draws a design on paper and tears paper off and folds it and places it in pocket...You place board back on table and answer the question or duplicate the design, etc.etc. Many feature effects possible with this wonderful board...It is about the size of the Question Clip Board or a trifle larger...Mere action of placing board back on table, if you have board in right position and press at correct point, a trap door in center rear section of board falls open for you to secretly read carbon copy at same time you glance to place board on table, then door shoots closed and locked again. Ideal for a feature test with one question or sketch, etc.

SUGGESTIONS FOR BOARDS

ALWAYS use a hard lead stub pencil...Tell person to write his question clearly, so later on it can be verified. With a hard short pencil they have to bear down firmly and this way you get a good carbon copy.

BE SURE to put in a fresh piece of paper just before the show. I mean a fresh paper to take carbon impression. If you leave the paper in and rub board and let it move around, in time the paper gets carbon all over the surface and you are unable to read the impression. This is a BIG mistake a lot of people make and then they blame it on the board.

With all boards, except the Miracle Type and Question Clip Board, the carbon cannot be changed. The Midget Board and Dun-A-Trix after being used for some time, should be discarded and a new board purchased. This is still less expense than what it costs you to work, say, the Paper Hat or Pants Trick for a year. Upkeep of a clip board is much cheaper. With the two large

boards you can put fresh carbon in yourself so they are good for a long, long time.

\$500.00 NAME CHALLENGE

Performer offers "Five Hundred Dollars To Anyone" that steps up on his stage if he is unable to call the challenger by name. This is announced in all the advertising, over Radio Hook-Ups, etc. and is a sure-fire crowd drawer. It is best to mention the first three persons to be picked by the audience are the ones you will use, otherwise you would lose too much time trying all those that wanted to test you. The secret is simple: You have a Dun-A-Trix Board and when three people step forward you explain that you must have some protection as to whether they are going to be fair with you or not, as you may call their correct names and then they will say you are wrong. So for your protection each person writes his name down and tears off slip and keeps it, at no time do you collect anything and no chance for trickery on your part...Then each person steps forward and you call them by their correct name...Good idea is to give each person a check for \$500.00. Then after calling them by name, take the check back. Or money can be used where you offer, say, - \$100.00 to each of three people. The flash of three hundred dollars in view makes it very effective.

Another idea along this line is to say you can tell how much money a person has in their pocket. He is to secretly check his money and then make a note of it on a paper, tear off the paper and keep it. He comes forward and you tell him just how much money he has in his pocket. Use a Midget Clip board for this....

This is ideal to work for friends while at a Nite Club or in a Restaurant. Bet you can tell how much money the waiter took in on tips the nite before. Call waiter over and explain the idea. Tell him to walk over to a corner and write down amount, tear paper off, fold it up and hand it to person you made the bet with...then you take piece of paper and write down same amount.

MEMORY EXPERT

This is a real feature effect for club dates, especially at men's clubs and noon-day luncheons, Banquets, etc. The delayed action with using a board makes this very effective.

At the start of your performance, ask any three men to take any bill out of their pockets, pass the Dun-A-Trix board around to them. They are to copy down number on their bills, tear paper off, fold it up and place it in their pockets. At no time do you see their writing or even touch them and you never see or touch the bills. You return to stage and toss board on table and go on with show. Then at the finish of act, pick up board and papers and write some figures down, tell three men to take their bills or slips out and you tell each one the number on their bill.....

Or you can look at numbers at start and pretend to remember them throughout the performance.

MAGAZINE & BOOK TEST

Why any Magician or mind-reader that wants to work a book or magazine test want to bother with tricky books or forces or number ideas is a mystery to me, when he can use such a thing as an innocent clip board. (And I mean a clip board looks innocent to any laymen. Check for yourself on this.) After all, if you are to work, say, a book test, the proper open effect is to let them take any book, open it to any page and look at any word on that page, then close the book. And for your protection they write down the word on a paper and keep the paper in their possession at all times...Impossible for you to know what they wrote, what page or word they picked, still you are able to tell them...This, my friends, is real Mental Magic or I miss my guess.

MIRACLE THINK-A-CARD

Same thing applies to a Miracle Type Card Trick. Why not let any person take any deck, fan it out and think of any card while in his own hands, then write down name of card for your protection and later verification, and you are able to reveal or name the card in any manner you desire.

LIVING AND DEAD TEST

Use of a Dun-A-Trix Board and have a piece of paper with 5 perforations on as they only need a single line for a name on each one. Hand board out and have everyone except the third person write a living name. Third person writes a dead name and each spectator tears his slip off and rolls it up small. Anyone collects them in a hat and mixes them up. In the meantime, you secretly get the name that the third person wrote down, (the dead name) as you arrange papers and place board aside. Now you claim you can control any person's hand so they will pick out dead name from the shuffled pellets even though no one knows which is which including yourself.

Someone takes out one slip and hands it to you. You unroll it and pay no attention to name on it but call out the dead name. This appears to be fair as you apparently did not know the dead name. Effect on this is real strong and most baffling....

TELEPHONE CARD TRICK

You mention that this test is different. They are to merely think of a card, do not tell you, merely write it down and then phone a friend of yours and he names the card. With you apparently not knowing the card, there can be no code...BUT...by aid of clip board you get name of card and give them correct initials of person to ask for that tips him off to card....

ANOTHER TELEPHONE TRICK

This is really great. Spectator thinks of any card and writes it down for later verification. Apparently no way for you to know the card and they choose any telephone number. You call it and ask person to name a card. No matter what card they name to you, you step from phone and say they named such and such a card (the card you get carbon impression of) and all will marvel at it, as you apparently did not know the card at any time!

ENVELOPE PREDICTION

Show a sealed envelope and say that you placed a prediction in it, before leaving your home - three things that three people will say this evening. Have three people step forward and ask first one to say first thing that comes to his mind, same with second person and same with third man. Better still, they should do it out in the hall where you or no one else can hear them, and to make a note of each statement as they say it. Se-d a fourth man with clip board to make the notes...

They come back...first man tears off paper with notes and keeps it. You knock loose paper off from under clip and hold board in same hand with envelope. Pull envelope away from board, taking the carbon paper along behind the envelope, then snip off top end of the envelope and as you pull paper out of it, pull the carbon paper along with it... Then you read off your predictions, really from carbon paper, and man with paper verifies they are the same words uttered by men out in hall. A real feature effect!

Another idea for the steal of carbon copy from envelope is to have a letter or telegram delivered to stage and tear it open and read the message that apparently tells you the name of the card or message thought of, etc. etc.

Another good steal is to pick up a slate and slip the carbon copy out of board onto slate and then write answer or prediction, etc. etc. on the slate....

L. Raymond Cox uses a Midget Clip Board advantageously in his show. He calls it 'Television Of A Thought'...Tosses the clip board into audience and has person write a card, tear paper off and keep it and tosses board back. He, in turn, tosses board off stage..Then shows two sheets of glass and binds them with rubber bands...While he does this assistant off stage gets name of card from clip board, slips that card in Television Frame and brings frame out for him to display glass in and PRESTO....thought of card appears between glass plates. A wonderful effect...Also works out for Card in Balloon, etc. etc.

PRIVATE OFFICE TEST

This is most ingenious and is used by one professional medium with huge success and has made him thousands of dollars...This man has a couple dozen of the Question Clip Boards on hand at a time...He keeps a dozen in use and then sends the other dozen in for fresh carbons, and this way keeps up a steady use of a dozen boards at all times. From amount he sends in, the man answers a lot of questions.

He has a wall cabinet with doors that open out filled with clip boards and pencils, etc. This is in the front office with his secretary. When anyone calls, she removes board from cabinet and has person write question and sign name, tear off question and place in his pocket. Secretary then replaces board in cabinet and closes doors of same. The Medium in back room opens trap door in back of cabinet and removes board and reads question and name. Then rings bell and person goes into the inner office. The seer tells person to hold his folded question to the head and he answers it. Oh, Yes, I forgot to mention, as they enter his office he greets them by name! This knocks them for a loop right off the bat, as they have not told anyone their name - they merely have it on a paper in their pocket. Anything he does from then on is a Miracle.

A business puller he uses when he first opens up for business in a new section is also very clever. We will say he opens up an office where he can pull the office and factory type of girl trade. He sends or hands out at noon hour (or has a few boys do it) cards announcing his opening and offering -- \$5.00 to anyone he can not call by name...On the first day he sees to it that he misses about three of the girls' names and gives each one five dollars... This \$15.00 was well spent in advertising as it brings hundreds of girls from that factory there the next few days to try to get \$5.00....

ADVANCE DOPE

This method is used successfully by a good friend of mine who does not care to have his name used. He uses a couple of question clip boards and travels with a Masonic Group that puts on a show at nearby small towns at initiations. Day of show he has one of group go to town in advance with clip-boards in to drop into the stores of the people who will attend, telling them there is to be a mind-reader that evening and they want to give him a real test. He asks them to write something on a slip with their name and keep question or notation, such as serial number of their old stove in their store, etc. Then that evening to stand up and hold their slip above their head and ask the mind-reader if he can tell them what they have on their paper they wrote at home and still have. If he is the real McCoy he should be able to tell them. And he just about floors them and the rest of the audience by telling them what they wrote, serial numbers, etc. This way he can get as many questions as he desires off the two boards, and the man that takes them around does not even have to be in on the thing...And it looks natural to go around with a clip board with perforated slips on, knowing in advance you are out to get things written down.

James Wheeler of Columbus - an executive of a large company - was talked into putting on a Mind Reading Act for their annual affair...He talked it over with me and I suggested that he use this question clip board dodge...He sent one of the men through the office with a clip board, telling everyone there was to be a mental act at the affair that evening and asking people to write questions and keep them for that evening. Needless to say when Jim worked that evening, they held questions in the air which they wrote and kept before arriving, and he answered their questions..This was the talk of his firm for many weeks later.

So you can see that Question Clip Boards really have their place in this type of work as they can be taken out with freedom. And the clamp can not be taken off, unless they know the secret. If clamp can't be taken off they can't catch anything.

For a one man Theatre Question Answering Act, use about three of these boards with six slips on each (that is, one paper with six perforations) and you or ushers or anyone stands in lobby and has first 18 people that come in write questions and keep them in their possession. You take boards back stage and copy down your information and look up any information you want in Telephone book, City Directory, etc. When you walk out on stage you do not pass out any papers, apparently no questions are written, as the first couple of dozen are only aware of that and they have their questions in their possession.

As I said above, you walk out and right away start answering questions merely thought of and people raise their hands and verify same. Work in a few fake questions and you have one of the best Movie House and Theatre Mind Reading, Question Answering Acts that can be had. Of course it is up to you to give good answers and to have some acting ability....If you do not have a good flow of language and plenty of imagination you are NOT suited to this type of act. Study a few good Question Answering books and learn to give effective answers.

MEDIUM TEST

A clip board like the above can also be used for a Mental Test or a Publicity Test. People write down various tests for Medium to duplicate and send board, fresh paper and pencil to Medium at hotel room. The Medium writes or draws on paper and sends it back with the answer to the question or test.

ONE MAN PUBLICITY

While you are guarded at room, a commi-tee takes a trip to a department store window and make notes of 6 items in the window. They tear the paper off and keep it and bring it to the performance that evening. At your performance you gaze into your crystal ball, or what have you, and name the six objects.

SLATE ADDITION

A Midget Board or Dun-A-Trix board can be used nicely for this effect. Under clip have a piece of paper, not perforated. Pass it around and four persons each write a number down, hand it to a fifth person who adds up the figures, tears off paper and keeps it. You take board back, then pick up slate and write down a total and this corresponds with total they have in their possession.

And thus you have, I am sure, enough information on Clip Boards to be able to get at least one good effect for your act or show. The Clip Boards listed and referred to can be purchased from the dealer you got this manuscript from or direct from me.

U. F. GRANT

THE 30TH CENTURY CLIP BOARD Originated By "Senator" Crandall

The standard clip board is made with one usable side. This limits its use as a utility piece of equipment. The clip board you have here is the result of no little planning and is designed to be carried in the pocket as a good close-up trick. The basic use of a clip board is to obtain information written by a spectator and retained by him. This information must be obtained by the mentalist with the least possible effort and as secretly

as possible. With all the other clip boards used for this purpose it was not always possible to do this. This board is made to look as natural as if it were made of wood. The carbon is the best obtainable. It is non smear and will give many strong impressions. There is an extremely thin covering between the original paper on top of the board and the carbon which causes a clear impression even if the spectator happens to write lightly. A short pencil is furnished that will help to insure a clear legible impression. Enough paper is also furnished in order that you may do the effect many times before you need more.

Back to the clip board itself. The impression paper should be inserted in the correct side of the board. Carefully lift an edge of the plastic covering with the tip of the finger and push the paper in. Allow the tab to stick out about 3/8 of an inch. Bend it down a little and put on the spring clip. Now if you put a piece of paper under the clip and it is written upon, the impression will be transferred to the slip of paper inside the board. The problem is to get it out. On the platform it may be pulled out by removing the clip as you place the clip board on the table, and by pressing on the tab with the thumb the board is pulled away. This is not always possible to do close-up. Load the 30th Century Clip Board as above and put a piece of cover paper under the clip on the dead side of the board. Thus the board may be used for any effect and written upon as no impression will go thru. It now becomes a regular clip board and may be used as such. Thus you are able to use this dead side to indicate what you want the spectator to do. Leave this example sheet on the dead side and then put another cover sheet under the clip on the hot side of the board. Thus the inside information sheet may be drawn out under cover of the example sheet. The moves are as follows:

The spectator has been instructed what to do -- draw a circle or square on his paper about one and a half inch across. He is to think of any card in the deck. Write the name of the card on the paper within the circle -- you show what you mean by writing the name of a card on the paper covering the dead side of the board. It is always possible the card you write may be the same one as is in the spectator's mind. If so, and if you can do it every time you don't need a clip board. Mark out the example you have made and give the board to the spectator. Ask him to hold it close to him and to write with as little movement as possible. Don't ask him to write real heavy, as the short pencil, the position of the pad, and the lack of finger movement will insure a good impression. Remember, he doesn't know of the carbon in the pad so don't call his attention to it by asking him to write "real heavy".

Ask him to tear off the paper -- not to take it off, but to tear it off and to keep it. He is to wad it up and hold it in his hand so you cannot get any ideas as to what he has written. Take the board back. Hold it in the right hand with your instruction paper still on the board facing the spectator. The board is held lengthwise with the right thumb on the hot side which is now towards you. The side with the original example sheet is towards the spectator. Push up the paper with the fingers of the right hand. The paper will bow up held by the clip at the other end. It should be pushed up so that it bows about an inch above the board. Now if the clip is taken off the end of the board the paper will spring to the left covering the small tab of the secret paper which contains the information. Lay the clip down or put it in your pocket with the left hand. The right fingers still hold the clipboard and the cover paper. Take the protruding end of the paper and the tab, clipping them

together with the thumb and the fingers of the left hand. Don't draw the paper out of the board; instead draw the board away from the paper. Lay the board down and glance at the information and at the same time crumple both papers together. Wad them up and place them in the spectator's hand or you may just throw them away. Once you have the secretly written information, reveal it in any manner you wish, but with as much showmanship as possible. Pretend to read the spectator's mind -- he is to concentrate and you reveal the card he is thinking of.

Used with the Brainwave -- Ultra-mental decks, the pocket indexes or the nail-writer you have a spectacular effect.

A blank card may be placed under the clip of the dead side of the board. Push the card up after the spectator has torn off the paper. Thus the card becomes the cover with which you remove the secret paper. Doctor Tarbell takes the clip from the board with the right hand and covers the small tab with the fingers of the left hand. The clip disposed of, he then draws the board down with the right hand, concealing the paper in the left hand. Glancing at the small paper he gets the information and thus reveals it after having hidden the paper by the simple action of reaching into the pocket and bringing out the deck.

It is possible to obtain information from two or three spectators with a larger clip board, but this small pocket board is meant to get the name of a card, a letter or initial, a number, or information of that sort. It should be information short enough to be quickly glanced at and easily remembered. Two boards are given with this effect. One is a regular board with no carbon in it. You may switch the fake board for this one as it may be examined. Do not ask that anyone examine the board after the switch; just leave it in plain view and easy to be picked up.

It is not necessary, in my opinion, to read five person's minds at one time - a color, a city, a number, etc. With a good presentation and with good follow-up effects along the mental line you may make a strong impression by "divining" a card, a letter or a number from one person's mind.

Practice the moves and you will have an exceptionally good close-up effect.

Extra boards are available for \$1.50 each, or the regular non-gimmick board may be exchanged for a gimmicked one at no extra charge other than 10¢ to cover postage.

A club sized board is obtainable for \$3.00, or the large stage size board will cost only \$5.00 and you may "read" four or five persons' minds at once.

When the gimmicked board shows signs of losing its potency, send it in and we will "re-make" it for the small sum of \$1.00.

ADDED INSTRUCTIONS FOR THE 30TH CENTURY CLIP BOARD

HOW TO USE THE PRESS ON TABS:

Take one of the tabs from the protective backing strip. Press one end of the tab to the top center of an inside paper. Lap it over about an eighth of an inch. The sticky side of the tab should face the front. Insert the inner paper into the clip board. Use care so as not to tear the cover paper. It is very durable, being plastic, but might pull away with misuse. Bend the tab back and put on the clip. The sticky side of the tab will adhere to the inside of the clip. Now when the clip is taken away, the inner paper will come with it. This may be done under cover of the paper at the back, the card or the little scratch pad.

Another method is this -- you may attach a press on tab to the top center of an outside paper. The inner paper with its tab attached has been inserted in the board. Both sticky sides of the tabs face the front. Line them up and press them together. Both tabs may be bent back over the top edge of the board. The clip is then attached. The tabs will stick to the inside of the clip as before. Thus as you take off the clip, both papers will come away. The inner paper, with the message, will be drawn away behind the outer paper. The message may be read and both papers thrown away.

You may use all three sections of the inner paper, if you wish to "read" more than one mind. However, if you wish only one impression at a time, tear off the bottom section of the inner paper. Insert this two section piece of paper into the board. As you take off the clip, this small insert may be covered by the hand, without using the other papers for a mask.

A plausible way to get the spectator to write on the center section is as follows: In your "instructions" to the spectator as to what he is to do, say, "Write the name (card or number) on the middle line and then fold over the lower section of the outside paper -- thus you have covered what you have written. Now the spectator may tear off the paper and keep it in his possession.



BILLET READING FOR HOME PROGRAM
(One of the Original Cagliostro Mysteries)

Effect: Several spectators write any questions on their own slips of paper and same are sealed in small envelopes, which the performer hands out. These envelopes are now gathered and laid on a small table in full view of all. In a few moments the performer, without leaving the room for a moment, answers each and every question.

Method: This method of reading sealed billets is one of the best and most subtle in existence, and is never suspected.

After the questions are placed in the envelopes and sealed, the performer collects same in a changing-bag, or any similar device, therefore, on his way back to the table he makes the switch, and turns the dummy envelopes out on his table, handing the changing-bag to his assistant. Now, with the dummy envelopes in view on the table, the performer proceeds to deliver a short lecture on clairvoyance, etc. As he finishes the discourse, he requests his assistant to bring him a glass of water. Now when the envelopes have been switched in the changing-bag, and the assistant carries away the bag containing the original slips, he immediately opens the messages and writes the initials and questions, whatever they may be, on a circular piece of paper, which is a trifle less in diameter than the bottom of the glass of water used in the experiment. By reference to the sample disc attached, it will be noted that the information written thereon is in very brief form, and only initials are given (no full names) and the initials precede the subject of the question in every case. In fact, it is well to request the spectators when they are preparing their questions, to merely sign their initials for identification.

For instance, we will suppose that the assistant opens four of the sealed envelopes and obtains these questions:-

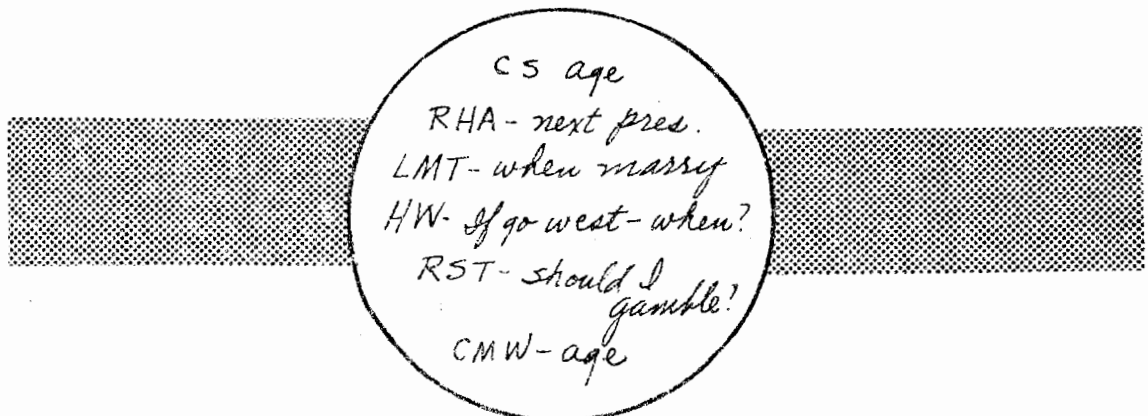
"What is my age? (signed) C.S."

"Who will be our next President? (signed) R.H.A."

"When will I marry? (signed) L.H.T."

"Will I take a trip West, and if so, when? (signed) H.W."

The assistant writes this information on the paper disc as per example shown here. The writing should be done with a SOFT LEAD PENCIL, as this is more clearly seen through the water in the glass than any other substance. The tumbler is filled not quite half full of water.



Having thus prepared the paper disc, it is affixed to the bottom of the glass of water (outside) with saliva, writing side up, of course. The assistant comes on with the glass of water when it is called for, seizing the glass with the fingers curled around the lower portion so that anyone sitting down cannot see the paper stuck on the bottom. The performer receives the glass in the same manner, and stands with his right side (if glass is held in right hand) to his spectators when he drinks. Now in drinking from the glass, a little practice will enable you to quickly flash the initials and questions written on the paper disc. Especially in a home seance, where the spectators are generally known to you, the initials used may not be memorized at all, the performer merely connecting that person with the particular question asked. It will be noted in looking over the sample paper disc that the text of the above sample questions are cut down to not more than three or four words, and in most cases cut down to two words only. Therefore the performer, after partaking of a drink of water, steps among the spectators and with due dramatic effect proceeds to answer the questions written and sealed in the envelopes. He first "gets" the initials, "C.S." He requests "C.S." to respond, and then continues, for example, "Tell C.S., you seem to want to know something about your age, as near as I can get the vibrations. The answer would be of such a personal character, that I should hesitate to answer it here in public, etc.

Or, again, "I get the initials, R.H.A. He is evidently something of a politician, for he wishes to know the name of our next president" etc.

In due time all four questions glimpsed on the bottom of the glass of water are answered, the performer at times, for greater effect, simulating difficulty in getting the message clearly, etc.

The above subtle method for secretly learning the contents of upwards of four or five sealed questions or messages is not only very good for home seance and similar gatherings, but may be used as a "stall" while the assistant is preparing additional messages, to be revealed to the performer later on by some other means. Thus, by employing two different methods, as above suggested, much time is saved, the performer immediately taking up the "Reading" of them after a short delivery on clairvoyancy, etc. using the glass of water method for "glimpsing" the first lot of three or four messages, while the assistant prepares another lot to be used later on by second method.

If the performer's eyesight is such that he cannot read the writing on the paper disc clearly through the water, he can easily overcome the difficulty by placing a round magnifying glass in the bottom of the tumbler before the latter is filled with water.

ACME SEALED BILLET TEST

Cut as many strips as you need from a tablet, $1\frac{1}{2}$ by 4 inches. Get a bundle of 3 or 4 by 6 inch envelopes, arranging them to face all one way. Fold one strip in half, then in half again, continuing till strip is folded into a square. Put this in one envelope, after which place on the face side of packet. Hold bundle of envelopes in left hand, so the one containing folded duplicate is against palm. Pass out slips and request persons to write a simple question on each one, address it to a friend in the spirit world and sign it. Then ask everyone to fold the slips with the writing inside, 3 or 4 times, or as many

folds as are needed to make each billet look like your duplicate.

Now go to the first spectator, take his question and place it in the envelope on the rear of the bundle. Hand him the envelope and ask him to seal it. Repeat this with two or three more. Now, bring the envelope containing the duplicate from the face of the bundle and place it on the rear. Hold the bundle flaps up. Take the next billet and place it between the two envelopes on the face of the bundle. Turn down the flap of the envelope containing the duplicate and give it to the spectator with a request that he seal it. Gather the rest of the billets, placing them in an envelope on the rear of the bundle as you did with the first, and have them sealed.

You now go to your table on stage, or in corner of room. On the way you take the question from between the two envelopes, memorize it, and when you place the bundle on the table, have the question under it. Pick up a hat or tray and collect the sealed billets and place them on the table.

Pick up one envelope, hold it to your head and answer it, really the memorized one, something like this. "Mr. Blank, George says you will take a short journey on business that will bring you profitable returns. Does that answer your question? Let us see. Tear open the envelope in your hand and read the question aloud. "George, will I get anything out of my journey? --Mr. Blank." While you are repeating the memorized first question, you are memorizing the one in your hand.

Toss the envelope aside and drop the strip on table behind bundle of envelopes, and continue until you have answered all but one, the one containing the duplicate, (which you recognize by a small dot on the face of the envelope). Remove the blank strip and pretend to read the last memorized question from it. Carefully fold the strip and place it in rear of questions. Pick up bundle of envelopes and drop duplicate strip. Sweep questions into hat and return to writers for souvenirs.

* * * * *

THE KNOCK-OUT SINGLE SITTING TEST FOR EXPOSÉ SHOW

Effect: Performer hands the sitter a small piece of paper, a pencil and an ordinary coin envelope. He requests the sitter to write on the piece of paper, her name, age, occupation and street address, and also three important questions. The sitter is to write on one side of the paper only and as soon as she has written the questions she is instructed to fold it into a small billet. This she does, then is told to seal it in an envelope and to place on the table.

Pretended Medium now takes envelope in his hands, never allowing it to leave the sight of sitter. After a few minutes concentration he gives a very remarkable test reading or single sitting as this is generally termed in the seance business.

Method: This is the original method as is said to have been used by a very famous Clairvoyant and trance medium in this work of private readings.

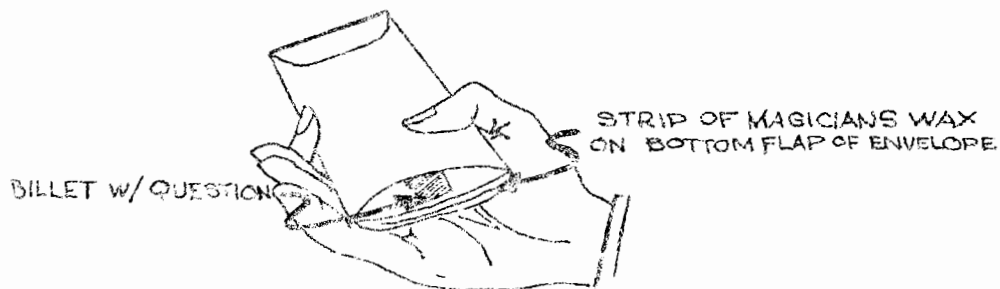
It is different in that it does not employ the usual methods, such as wax or carbon impressions, "boards", alcohol gimmicks, duplicate billets and envelopes, switches, etc. This new system does away with all these methods and

employs but ONE envelope and ONE billet and these are the ones the spectator himself handled.

The envelopes used are the "coin envelope" style, having an end opening flap and being manila. These are obtainable at stationery stores. The paper to be used for writing on should be of the size of about 2½ to 3 to 5 inches. It should be of a grade that will not make too much noise when it is folded.

The envelope is faked. With the aid of a knife the lowermost end flap has also been opened so that it now is an envelope with a flap at each end. However, the sitter does not see this for just before sitter is admitted into the seance room the medium, with the mere touch of magician's wax fastens the lower flap back in place again. The envelope can now be safely left in the sitter's hands without fear of detection.

When the sitter is thru folding this billet and after he has placed it in the envelope and sealed it, the medium takes envelope up from table, standing facing the sitter. There is where the trickery comes in. As he picks up envelope he remarks to sitter: "Did you place your birthdate thereon?" This has the effect of causing the sitter to look up to medium's eyes as she answers. At this moment the left thumb nail of medium clips the lowermost flap (that he just stuck in place) and it is loosened again. Folded down in the palm it remains invisible and sitter does not see that his envelope is now without a bottom. At the same moment, the fingers of the medium's right hand squeeze the ends and edges of the envelope SO THE BILLET NOW DROPS RIGHT DOWN INTO THE LEFT HAND PALM OF PERFORMER, and with the same movement the flap is pushed up in place again by the thumb.



Now he again lays envelope on table, away from sitter so she cannot see the loosened flap, this being done. Picking up a small school slate he now transfers the billet he stole in the palm to the slate. Under cover of asking the sitter for his birthdate and writing it on slate, he opens the billet memorizing all the dope thereon.

To get rid of the billet when he has read and memorized same, he merely lays the slate face down on chair or stand, billet underneath it and he then signifies that the mystical calculations on the astrological or horoscope from sitter's birthdate is completed and he at once starts the reading.

After he has told the sitter his or her name and a few other things, he, it appears, gets "stuck" on one question. He seems to fail in answering. Just then he notices the envelope on the table nearby. The result is that medium picks it up and apparently starts to open it -- then he changes his mind -- shakes his head and with a few quick movements of his fingers he tears the envelope (billet is SUPPOSED to be still inside) to pieces and tosses it in the waste basket nearby. Then he continues with reading after little effort. ALL EVIDENCE OF FAKERY IS NOW DESTROYED.

VOLTA SAYS -- a good conclusion here would be to retain the paper and re-fold it back of slate. Retaining it in one hand, pick up the envelope -- transfer it to hand holding folded slip -- sliding envelope IN FRONT of the folded paper. Addressing spectator "Would you please try to assist me in this last question?" (AT SAME MOMENT TEARING OR CUTTING OFF WITH SCISSORS THE TOP END OF ENVELOPE). "Here, please take your paper (SLIP FINGER INSIDE ENVELOPE AND WITH ONE REVERSE MOTION DRAW THE FOLDED SLIP UP FROM BEHIND ENVELOPE WITH THUMB AS YOU WITHDRAW FINGER AND THUMB OUT OF AND AWAY FROM ENVELOPE. IT WILL APPEAR THAT YOU ARE DRAWING THE SLIP OUT FROM INSIDE THE ENVELOPE). "Please open your paper and look intently at the last question -- and concentrate on it, please. Thank you--Ah. Yes -- I am receiving a stronger impression now! Your question was etc., etc.

GYSEL'S REAL SLATE GAG
(CHEMICAL PRODUCTION OF WRITING IN REAL SLATE PENCIL)

Place enough powdered glue that will lay on a dime, in two ounces of water. With a camel-hair brush, cover one side of a slate with this solution. While the solution is wet, write your message with an ordinary slate pencil and let dry. The solution will fix it to the slate.

When exhibiting slates, wash them with a sponge SOAKED IN ALCOHOL, and it can be freely shown while wet, under ordinary electric lights. The alcohol darkening the writing, makes it invisible.

The slates then can be dried with a handkerchief, and placed together, writing inside, and the message will appear in real slate pencil. Were you to wash the slates with water, the message would immediately come off.

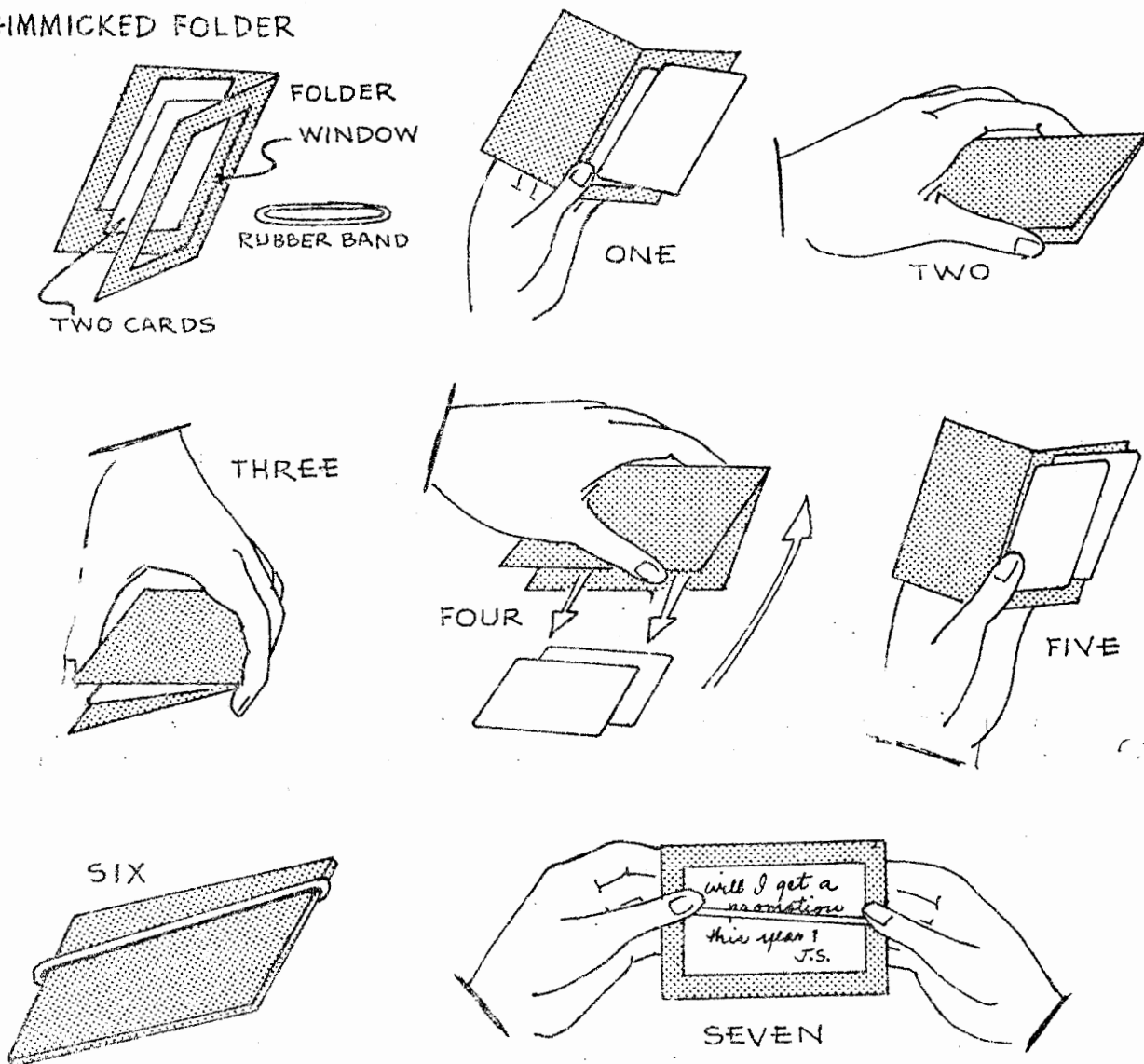
Ed Mellon presents
YOUR THOUGHTS
BY
AL O'HAGAN AND STUART JUDAH

YOUR THOUGHTS, in our opinion, has the distinction of being one of the easiest and most practical methods of doing private readings that has been evolved to date. WHY? How many can do a good billet switch? Now many can do a billet switch twice as you are required to do in readings if you are to return the question? How many can take the numerous hours of practice that is necessary to develop an undetectable switch? How many can unfold the switched

billet QUIETLY and then glimpse the information easily, and most important, UNOBSERVED? I don't believe that we have to answer the above questions to point up the features of YOUR THOUGHTS. With YOUR THOUGHTS you have none of those difficulties; you can concentrate on your speil and the answering of the questions. All we ask is that you give YOUR THOUGHTS a fair trial, even if you are now using billets or some other method. If it does not become a favorite of yours, we miss our guess.

Requirements: Two blank calling cards. Two identical looking folders, one of which has been gimmicked by having a window cut in one flap, and two identical rubber bands. The ability to give a "cold reading" is a definite asset in this routine. While a stock reading can be used, we suggest that you learn to do a psychological reading for the utmost effect.

GIMMICKED FOLDER



Preparation: Place the empty UNGIMMICKED folder, with a rubber band snapped around its length, in your left coat pocket, and towards the back of that pocket. The GIMMICKED folder containing the two blank cards and with a rubber band snapped around its length is in the front part of the left coat pocket. We suggest that you take the drawing page of these instructions and set them to one side so that you may refer to them as they are mentioned.

AT ALL TIMES WATCH YOUR ANGLES SO AS TO CONCEAL THE WINDOW IN THE FOLDER!!!

Operation: You are seated at a table directly opposite your subject. Begin by conversing with your subject, drawing him out and fishing for information to enlighten your reading. Give the best reading that you are capable of, and, when you reach the point of diminishing returns, ask them to think of some important question that they would like to have answered, and so that there is no question about it later, ask them to write their question down. At this time you proceed as follows:

1. Remove the gimmicked folder with your LEFT HAND, with the hinged side to the LEFT, window side down.
2. Very methodically, and while you continue to talk, remove the rubber band with the right hand and lay it on the table.
3. With the help of the right hand, fully open the folder just as you would a book, and with the RIGHT HAND remove the TOP CARD, using the LEFT THUMB to keep the bottom card in line, so as not to expose the window, SEE FIGURE ONE.
4. Casually turn this card over to show the other side. Replace card and close folder.
5. Take the folder in the LEFT HAND with the four fingers along the HINGE SIDE, finger tips slightly curled under bottom flap and with THUMB at the center of open edges, palm of left hand down. SEE FIGURE TWO. Now with the help of the right thumb and fingers slightly open the folder, loosen the cards by pulling them away from the hinges a little with the right thumb. Let the bottom flap rest on the curled left finger tips near the hinge, with the LEFT THUMB holding the flap open about one quarter of an inch. SEE FIGURE THREE.
6. Now with the folder held in this position, open edges facing you, and with the left finger nails touching the table top, start from near the edge of the table and move your left hand forward rather sharply about five or six inches, letting the cards slide out of the folder partly from the inertia of the forward movement and partly from the slight tilt that you gave the folder. SEE FIGURE FOUR. This is the reason that you were told to loosen the cards in step number 5. As soon as the cards are out of the folder, just drop the folder where it is (should not be over fifteen inches in front of you). Now turn your attention to the cards. WATCH ANGLES CAREFULLY IN ALL THE ABOVE. Once you have tried the above several times, you will get the knack of sliding out the cards and will be able to regulate the forward movement so that there is no jerkiness or unnatural movements. These moves were designed to present an apparent careless handling of the folder and yet conceal the window. Everything should be done in an unhurried and METHODICAL manner.

7. Now turn over each card just once to show without saying that they are blank. Have your subject take either card and tell him to write his question on it.

8. While they are writing their question, you pick up the folder with your LEFT HAND and the remaining card with your right hand. Carefully insert this card into the folder by opening the folder a fraction of an inch and sliding the card in. HOLD FOLDER AS IN FIGURE THREE WHEN INSERTING THE CARD. BUT let the upper right hand corner of the card extend out of the folder about one eighth of an inch.

9. When they have finished writing, open the folder as you would a book and hold it with the left thumb over the hinge at your end of the folder, keeping your card firmly in place under the thumb. SEE FIGURE ONE FOR POSITION OF LEFT HAND.

10. Have the subject place their card writing side down on yours and then with your right hand shift their card so that it is SQUARE with the folder. Your card is under theirs with the upper right hand corner still projecting about one eighth of an inch. SEE FIGURE FIVE.

11. Now you say something to the effect that you will need a card for yourself. You then grasp your card by ITS PROJECTING CORNER with your right thumb and first finger and, by holding the TOP CARD BACK with your LEFT THUMB you slide your blank card out from under their card and out of the folder. Drop this card on the table, turning it over as you do so to show it blank.

12. Close the folder and hold it in the LEFT HAND and pick up the rubber band with the RIGHT HAND. Snap the rubber band around the folder in a CARELESS MANNER close to one edge and CROOKED. SEE FIGURE SIX. This manner of placing the rubber band on is very IMPORTANT, as it gives you a legitimate reason to look at the folder and glimpse the question, as follows:

13. Take the folder in both hands by the short edges, open edges facing you and the hinge side towards the subject. Turn window side towards yourself and METHODICALLY adjust the rubber band to the exact center of the folder, using fingers of both hands in the process. You now have had plenty of opportunity to glimpse the question, and you carelessly toss the folder on the table. SEE FIGURE SEVEN.

14. Now you pick up the blank card and begin to get impressions; give a few false starts and then write something on the card. Actually write an answer to their question and when finished place it on the table writing side down.

15. State that you can't seem to get the complete picture and that it might help if the subject looked at their question again. You pick up the folder in the left hand, hinge side to your left and with your RIGHT THUMB dig into the folder at the center and slide the question card out about one quarter of an inch. Let the subject grasp their card and slide it out into their hand. Drop folder, on the table near you. Have the subject concentrate on their question as you pick up your card and apparently add a few notes...finally say you are sure that you have it now and hand them your card to read the answer that you wrote.

16. Just as they pick up your answer card, casually pick up the folder and place it in your pocket, making some final comment on the reading. As an after-thought, ask if it would be alright if you kept their question card as a souvenir of the occasion and tell them that they may keep your answer card if they wish. As you say this remove the UNGIMMICKED folder from your left pocket, remove the rubber band and open the folder. Pick up their question card and carefully place it in the folder, finally snapping the rubber band around and placing folder back in your pocket.

* * * * *

THORNTON'S "MENTAL HEAT"
(Instructions and Routine Only)

Effect: As a demonstration of his powers of suggestion, the Performer causes any metal foil held in spectator's hand to become HOT OR COLD at his command!

Secret: Everything you need for the performance of this amazing effect comes within the bottle supplied you. To prepare the "Mental Heat" solution, fill the bottle almost full of water. Now screw the cap on tightly and shake well until the paste in the bottom of the bottle is completely dissolved. Notice that the solution is perfectly clear and colorless.. But don't let that fool you; it is a concentrated chemical formula, which should last you hundreds of performances. This Secret Formula when activated in the Cap Pad will cause ANY metal foil to become hot on contact and exposure to air... Not just tinfoil. Now let's examine the Cap to the bottle. Inside the Cap you will find a special chemically treated Pad. This Cap with its special Pad is all you need to carry with you to perform "Mental Heat". The Pad is chemically activated by wetting it with the chemical solution in the bottle. If the Cap has been carried so long that the Pad has dried out since a thorough wetting with the Mental Heat Formula it can be activated temporarily by simply wetting it with water. (Caution: When not in use keep out of reach of children who might think it something to drink). Thornton's Mental Heat is concentrated and long lasting; hence several pieces of foil can be torn and wadded with full potency without returning the hand to the pocket for remoistening the thumb on the Pad...When applied with the thumb to a piece of metal foil, it will heat up in about 10 seconds and become extremely hot over the next 30 seconds. Then at the end of this period it begins to cool rapidly, actually giving a sensation of becoming "COLD".

To Prepare: Simply wet the Cap Pad thoroughly by shaking the bottle, then remove the Cap and place it in your pocket. Just prior to presentation, press the thumb on the Pad within the Cap to moisten the thumb.

Presentation: Borrow the foil wrapper from any package of chewing gum or cigarettes. Then ask for volunteers to try an experiment in "Powers of Suggestion". Begin tearing off small pieces of the foil and crumpling them up into small wads and place it into the palm of volunteer's hands and have them close their fingers over it. (Crumple, do not ball the foil up tightly so that air can get to all of the metal, and be sure that some of the Mental Heat from the thumb is rubbed on the metal in the process of crumpling and tearing)... Then "suggest" to each one as you hand him the crumpled foil that he should "Think HOT". In just a few seconds he will begin to feel it getting extremely hot and may drop it from the heat! As soon as you begin getting responses of "IT IS hot!" etc., you continue with comments as, "Now, it is

getting hotter!" or "Try to keep from thinking that it is hot" etc....This gets good audience response and you may find many others who want to try it for themselves.

After about 35 seconds tell the spectators holding the foil to "Think that it is becoming COLD. Think COLD!" and the rapid cooling effect of the Mental Heat on the metal foil will give the sensation of coolness to the metal. This IS ACTUALLY USING the Power of Suggestion! There is no trick to it! For the metal foil only FEELS cool in comparison to it's former heat! But in describing the feeling, a great number of those holding the foil will describe it as "COLD".

Here is a trick to remember...If the spectator states that it is "still hot", or "getting hotter" when you suggest that it is getting cold, then tell him to PUT IT IN THE OTHER HAND and again "Think COLD!" and it will turn cold! (The reason for this is that even though the foil may have cooled in the hand, some people continue to have an overlay of heat sensation...And their hand may continue to feel heat in the spot where the foil was held even though it has been transferred to the other hand). You can learn to capitalize on these variations in response by speaking of "differences in ability to concentrate" etc. Those who are more responsive getting praise and compliments on their "ability", etc... It is always effective to repeatedly demonstrate the hands empty (by showing, NOT by saying anything about it) when tearing off small pieces of foil so that if you are ever accused of "adding some powder to the foil" you can tell them the truth, "Those are actually ashes where the metal became so hot that it really burned"... And on closer examination they will find that there really are holes burned in the foil.

LEON MAGUIRE'S "TELL-IT-TEST"
With Underlined Patter

"They say that there are only three ways to express yourself in writing. One way is with numbers, another way with words and the third way with pictures."

Tear three sheets from a pad of paper, one at a time, while saying this. Woolworths have pads about $3\frac{1}{4}$ by $2\frac{1}{2}$ " which are ideal. Fold each of the three slips as follows:- Hold the paper with the narrow end up...fold the bottom end up to the top end...fold the right hand edge over to the left hand edge...again fold the newly creased right hand edge over to the left hand edge...this should leave you with a folded slip about 1 and $\frac{7}{8}$ " by $\frac{5}{8}$ ".

"I am going to ask the gentleman to think of something pertaining to numbers. It might have a few numbers in it, such as a street address, 217 West 18th. A phone number, Circle 6 $\frac{1}{2}$ 4570. A year, 1898. An auto license, 5K 4692 OR ANYTHING ELSE. Just so the main portion consists of numbers".

This speech gives you a chance to finish folding the three slips.

"Just write it down and refold the slip".

Fully open a slip and hand it to him. If you hand him a folded slip he may write on the outside of it or merely under one fold.

"Now, is there someone I can get to think of a word? You, Sir...It might be the name of an animal, a vegetable, a friend's name or any object that might come into your mind".

Open the second slip and hand it to him.

"Write it carefully and impress each letter on your mind. When you have finished refold the slip".

Turn to the man that wrote the number.

"Have you finished? Just put the slip..."

Hesitate as if you were looking for some place to keep the slip.

"Well, here, just throw it in this hat".

At this point we come to the real improvement in this standard effect. It may seem like a very simple bit, but it makes it possible to do the trick under any and all conditions. It makes it easier to do and much more convincing. A duplicate slip is pinned to the lining of the hat, in the same position it might have fallen into had it been thrown in. In pinning a slip in, open a folded slip and pin through a single thickness of paper, then refold the slip so that it covers the pin.

If you have a hat planted nearby, don't refer to it as your hat. It is better to say, "Whose hat? Well, I'm sure he won't mind if we use it". When you ask the gentleman to throw the slip in the hat, it is held crown up. This not only suggests the hat is empty, but it prevents the man from throwing the slip in himself. Take the slip from him and turn the hat crown down as you appear to throw in the slip. Let him look into the hat and see that the slip is really there. When you take the slip from the man, hold it by the end between the first finger and the thumb of the left hand, two-thirds of the slip extending beyond the tip of the finger and running in the same direction as the finger.

As you throw the slip into the hat, bend the first finger and thumb toward the palm and at the same time extend the second finger so that the outer end of the slip rests in the fold of the skin at the first joint of the second finger. Remove the first finger so that the rear end of the slip jumps into the skin fold at the base of the second finger. The slip now rests along the inside of the second finger and is thus hidden. This is just a simple finger palm and is done undercover of the hat. The hat is then put on a chair or the floor where many can see into it.

Turn to the one who wrote the word.

"Have you finished, sir? Throw it in the hat yourself...Now, who can we get for the picture?"

Pick up the third folded slip.

"This gentleman over here".

This third blank slip is changed for the first one, the one with the number, which you still are concealing under the second finger. There are many fine switches for doing this; if you have your own pet switch, use it. This is the one I use...Execute the same move you used in throwing the first slip into the hat, except the blank third slip is gripped by the third finger instead of the second. The first finger and thumb then pick the first slip off the second finger and bring it into view.

"I want you, sir, to think of some simple picture".

Open the slip...this is the one with the number...but do not try to read it just yet.

"Now, I don't want you to draw anything with a lot of scratchy lines or fancy shading".

Go through the motions of shading on the paper, looking down at the same time and getting numbers you can in the first glance. Don't stop to study it.

"I want some picture that is made up of definite lines".

Take another GLANCE if you didn't get it all the first time. Refold the slip.

"A geometrical figure or something that a small child might draw. Have you such a picture in mind?"

The refolded first slip is changed back again for the blank third slip. Here is my switch: The blank slip is still being gripped by the third finger, the number slip is held the same as before, between the first finger and thumb. As I toss the slip to the one who is to draw, I bring the number slip on to the second finger and at the same time let the blank fly out from the third finger toward the spectator. The move is done on the throw.

"Open the slip and draw...When you have finished, fold it and throw it into the hat...While you are drawing we'll start"

Reach into the hat with your right hand and remove the second slip, the one with the word. You can't get the wrong one because there is only one loose one there.

"Who wrote the name? No, wait, this is the number. This number has something to do with an amount of money. Is that right, sir? You are thinking of twenty...twenty-one dollars and some cents...the exact amount is twenty-one dollars and fifty".

Start to open the slip so that it will be completely opened when you finish the test, but don't look down at it.

"Is that fifty-six cents?"

Glance down at the word now as though you were merely looking at the number to see if you were right. Let us say the word was NOTRE DAME, IND.

"Twenty-one dollars and fifty-six cents. Right to the penny".

Refold the name slip and change it for the number slip which you have finger palmed.

"Perhaps you'd like to keep this for your scrap book. Has the art department finished? Fold it up and throw it into the hat"

Reach into the hat with the right hand and remove the picture slip which has just been thrown in.

"This is the name of a place? Right, sir? Just try to picture yourself going from here to the spot you have in mind ..You travel west...You go to Chicago...No, that's wrong. You don't go quite that far. You go to -----"

Start opening the slip the same as before.

"You are thinking of SOUTH BEND"

Look down and see the picture.

"NOTRE DAME, INDIANA. That's bad. I missed that one by two miles"

Refold the picture slip and change it for the name slip as you toss it back.

"You can keep that one to remind you that there is such a thing as a failure"

The fact that you didn't know it was NOTRE DAME until you looked at the slip, throws them off the idea that you are using the old one-ahead method.

They also figure that if you had seen the slip before you couldn't have made that mistake. You call it a failure, but you'll get plenty of credit for knowing it was a town and coming within a few miles of the place. It looks more like real telepathy than trickery. Be sure to use this stunt of being a little bit wrong and not discovering your mistake until you read the slip. It is a great throw off.

"Well, I've got one more chance to redeem myself...Now pictures are hard to describe, so I'll ask you, sir, to take back your masterpiece"

Pick up the hat with the left hand, fingers inside, and allow the finger palmed slip to fall in. Turn the hat upside down allowing this slip, the picture, to fall out into the hands of the spectator. Throw the hat to one side or put it back on your head if you have been wearing it.

"Show it to those around you"

For large groups have him recopy it on a slate. You draw on another slate.

"This is the picture thought that comes to me. How close did I get?"

BOW.

In learning this effect remember that timing is of great importance. I have tried to teach it to you exactly as I have presented it hundreds of times. Notice that all switches, except the first, are made before anything has been written on the slip or after it has been read. Your handling of slips that have been written on is exceptionally clean.

In judging a billet test it is not so much a question of what switches are made. The important thing is, "When are they made?" The less handling of billets between the time they are written and the time you read them, the better the test. Compare TELL-IT-TEST with any other method that you now know and I'm sure you'll agree that there is no cleaner method of handling billets at the vital time.

A piece of clock spring 1-3/4 inches long and sharply pointed at both ends can be used inside a folded slip. By slightly bending the spring as you push it into the lining of a hat, the points stick into the lining as the spring straightens out. This enables you to attach a slip to any hat in an instant.

It may take a little time and practice to learn this effect, but once you've got it, you've something that they'll talk about. Something that you are ready to do at all times, and under any and all conditions. Nothing to carry with you but a pin. It's an effect that you'll use often, and isn't that the type that it really pays to learn?

MELLON'S "SYNONYMICAL"

On 18 cards 2 1/2" x 4" are printed in large type a number of words such as money, smoke, etc. Dealt into three separate piles. Three objects, a pencil, cigarette and coin are shown. Anyone is permitted to pick up and mix the first pile of cards, then deal them face down in a row. He is told to place the pencil on one of the face down cards dealt on the table. The same action repeated with second pile of cards, and spectator places cigarette on one of the face down cards in this row. Third pile also treated in same manner and spectator places coin on any one of these cards. Climax. When cards are turned over it is shown spectators have placed articles on the exact cards bearing name of article, coin, cigarette, pencil.

Method: Unknown to spectators the cards are really "forced" by three different methods --- "The Magician's Choice" --- "Odd or even Force" --- "Synonymy Force". Set up cards in left hand face up - in this order - MONEY... TOBACCO...PEN...QUARTER...PENNY...PENCIL...CASH...CIGARETTE...TWO...SILVER... ONE...DOLLAR...COIN...SMOKE...RING...TWENTY FIVE CENTS...WATCH.

Show cards in off hand manner as you state each card is different, but not long enough to reveal anything more about them, or let them remember any particular card.

The back of the card "PENCIL" is previously marked with a small pencil dot on upper left and lower right corner so you can tell its location. Spectator told to place pencil so it covers any three cards. If he has covered one with pencil dot among one of his three cards, then discard the other three cards. Next, ask person to place pencil so it covers just two cards, or ask him to touch point of pencil to one of the two remaining cards. If pencil is on the forced card, discard the remaining card. If not, then discard the one he has touched and place the pencil on the final remaining card.

SECOND PILE: Three cards in this row will fit the "prediction" - TOBACCO...CIGARETTE...SMOKE... Spectator is asked to verbally call out any number from 1 to 6. No matter which number called, by counting from either the left or the right end of the row, you can arrive at one of the three alternated prediction cards - TOBACCO...CIGARETTE...SMOKE. By means of pencil mark on back of card in the center of cards you can tell which cards are correct.

THIRD ROW: All cards in this row will fit the character of the coin which spectator may place on any one of the cards. On turning over cards, it is revealed the cards in each case predict the object placed upon it. A clever suggestion is that the performer explain the objects used are the things that control most of our lives, the written word and thought...habits... (cigarette)...money.

\$1,000.00 CHALLENGE MINDREADING ACT
U. F. Grant

This is based on the idea that in a question answering routine the spectators are more interested in the ANSWERS given to their queries than they are in how the questions are learned.

Also on the fact that in an audience of 1,000, only a few person's questions can be answered (11 to 15 as a rule) in the allotted time. Only these few ACTUALLY KNOW just what was done with the questions they wrote -- the other 985 spectators are mystified as to how the performer manages to know or "read" the question asked by each of those persons whose questions are dealt with.

ABOUT THE ACT

This is a professional act for professional engagements - not a play-thing to work on your friends at home, parties, etc. It is for use at professional engagements where a crowd of fifty or more are present.

The act depends upon a subtle dodge which makes it one of the most mystifying acts of its kind. The opening lecture prepares them for the method so nothing appears wrong to those whose questions you answer and it appears even more of a miracle to those whose questions are not answered. This later group is the one which will go out and praise your uncanny ability as a real mind reader.

OPENING LECTURE

"Ladies and Gentlemen! I am here to present a most unusual demonstration on things of the future. I am not a mind reader. I can not tell you how much money you have in your pocket and all that sort of impossible nonsense. My demonstration is merely a scientifically proven theory wherein I make predictions and help people by the aid of the science of the stars and the moon - according to the month you were born, your personality, etc. It is possible for me to reveal to you unusual information which may be of great value to you in your plans, etc. I DO NOT CARE to prove to you that I am supernatural or feature any point whereby I prove to you that I can tell what your question is without first seeing it since that is not what anyone is really interested in. People are interested in my answers since in the past I have been able to offer some very good and sound advice.

I will pass out envelopes and pencils. In each envelope is a question card. Also note that the card has a space for your name and month of birth. BE SURE to fill this part in since it is by the combination of your name and month of birth that I discern the answer to your question. Also note that each card has a number. REMEMBER YOUR NUMBER. The reason for the number is that many people do not want to have their name called out in public. Therefore, when I pick up an impression of your thoughts I will call out a number. If it is your number please stand or raise your hand and verify it. Then I will answer your question. After filling in your question card, seal it in the envelope and place the envelope in your pocket. I do not collect any questions - merely pick up your thoughts, thus eliminating any chance for trickery or favoring one question over another, or picking out any special easy questions to answer."

And thus, your opening lecture and passing out of question cards are as described above.

THE SECRET IS

That ten of the question cards, in the envelopes, which you pass out already have a question typed or printed on them, as in the examples which follow, with a space for them to fill in their name and month of birth. This gives the ten who receive the special cards something to write. The rest of the audience will believe that those ten, as well as themselves, merely received blank cards with space for them to write in any question and a space for their name and month of birth. Here you have beautiful mis-direction in addition to the fact that in your opening lecture you did NOT tell them that questions were already on some of the cards, and at the same time when ten of the spectators get cards with questions already on them it seems alright since you mentioned in your lecture that you were NOT there to prove anything or show your cleverness by trying to tell people what they have written. You stated that you were merely going to answer questions of benefit to them. Thus, these ten who get their questions answered will be satisfied that you carried out what you said you would do. It has been PROVEN by many mind readers, and particularly by private readers who are in close contact with their victims, that people are not interested in how you get their information. They are more interested in the answers. So you satisfy the ten and BAFLE the rest of the audience.

By having the cards numbered you know what ten numbers to call out to cover the cards which already had questions on them. You can have those ten questions, in abbreviated style, with their proper numbers on a circle of paper under the crystal of your wrist watch. We will suppose that the wrist watch is on the left wrist with the watch to the INSIDE. When you place your left hand up to your forehead to concentrate, it automatically draws your sleeve back and your hand covers your eyes as you look down for the information.

BELOW ARE LISTED TEN SUGGESTED QUESTIONS

1. Will I take a trip to California in the near future?

Name _____

Month of Birth _____

2. Do you see any big change in my life in the near future?
3. Do you know if I will receive any letter of importance in the near future and will it be good news?
4. Will I take a trip soon and if so will it be successful?
5. Can you predict anything in regard to a telephone conversation I may have?
6. If you have lost anything in the past three months, please fill in your name and month of birth below. If not, do not fill in the card.
7. Do you see good health or sickness in my future?
8. Will I live to a ripe old age? Can you tell me how old I will be?
9. Who do you predict will be our next president?
10. Do I have any friends who are really enemies that I should guard against?

Naturally you do not answer the question or bring out the question as it reads on the card. You elaborate on it, make a 'Federal Case' out of it in order to make the others believe that you are telling them a lot more than the question asked, etc. Most mental workers already know this. But for completeness, and for those who have not read other methods, I will give you a couple of 'sample' answers to show you just how to go about it. Of course, the better the flow of English, a good speaking voice and imagination, the better the act.

ANSWER TO QUESTION NO. 1

"I get the number 385. Will the person with that number raise their hand? Thank you. Think of your question and I will endeavor to pick up your thoughts. Do you still have your question sealed in the envelope and on your person? Thank you. I get the impression that your question is concerning travel, is that correct? I get it now, it is concerning a trip. Is that right? Please concentrate and I may be able to help you. OH, YES, the trip is in regards to California. Is that right? Fine. You want to know if you will make a trip there in the near future. I would say that at this time I am of the opinion that you will make a trip but NOT to California. It will be in the midwest and a most unexpected trip for you, and it will prove of great financial aid to you."

ANSWER TO QUESTION NO. 10

"I get the number _____. Please raise your hand. Your question is in regards to friendship. Is that correct? Naturally we are all a bit suspicious or worry over whether any of our friends are sincere or not. But I am more than pleased to say that you have nothing to worry over. You have no enemies that can do you any harm. The sign that you were born under shows you have a group of most loyal friends, which is greater than all the riches one may be able to acquire by taking advantage of his brother men. Does that answer your question?"

THE USE OF FAKE QUESTIONS

This is very important. Perhaps twice in the course of answering the ten questions you call out a number which was not on any of your cards. PRETEND to see a hand raised in the back in answer to an APPARENT question. By no one having this question you are not hurting anyone or making an enemy of someone who might be in a position to do you some good at a later date. Any funny answer such as the following will do:

"I get the number _____. You were born in the month of June. You want to know how many children you will have. Well, sir, I would predict that you will not have any children. But your WIFE will have three."

CLOSING THE ACT

It is best to close the act with a STRONG fake question, such as the following:

"I get the number _____. Raise your hand please. Thank you. My time is running out so I will have to answer your question fast. It is in regards to the loss of your pocket book. I get the impression that it was lost in this same theatre about a week ago. And the strange thing is... THE PERSON WHO GOT IT IS IN THIS THEATRE RIGHT NOW. Madam, if it is not returned to you within 24 hours you notify me and I will announce the person's name from this stage tomorrow evening."

The above reply creates quite a stir. A good follow-up is to have a fake telegram sent to the effect that the pocket book was returned, and read the telegram from the stage the next night.

The numbers should not run in order either on the question cards or on your cue sheet. The numbers should run in high and be easy to remember such as 21, 123, 456, etc. Numbers such as these are easily remembered by the persons who get the cards with the questions already filled in.

Another important thing to remember is the way you distribute your cards. When you give out a card with the question filled in, do NOT give a blank card to anyone near that person. This is so that those who get the blanks will not see that some of the cards already have questions on them.

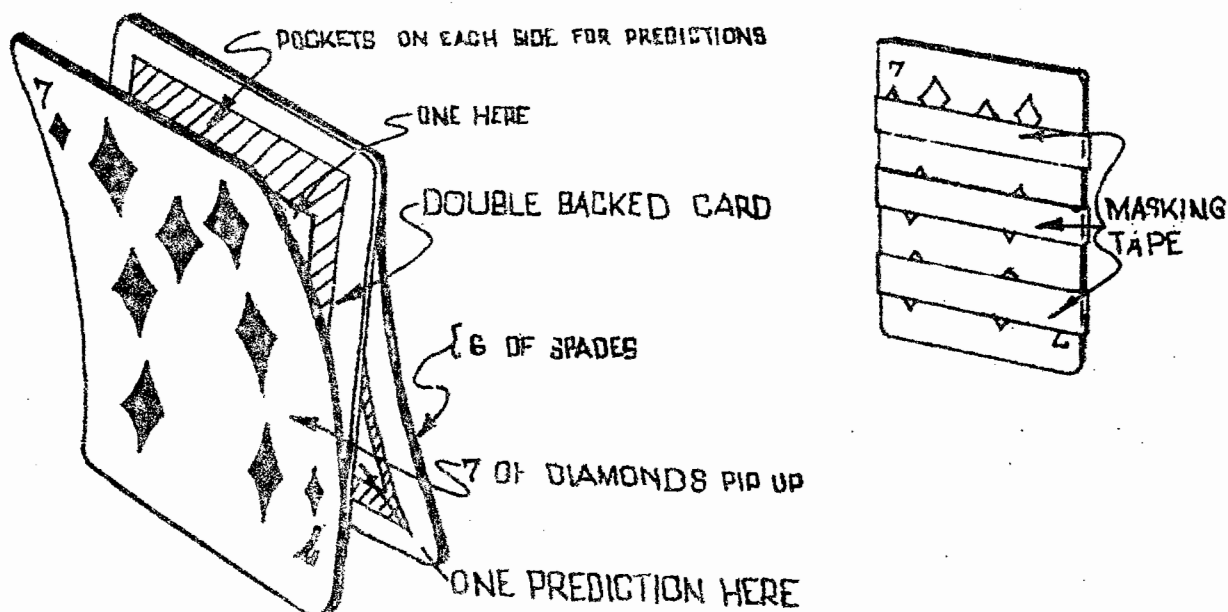
THE MIRACLE PREDICTION
A One Man Effect
WHAT CAN YOU PREDICT?

With the MIRACLE PREDICTION you can predict the outcome of any event which has only one of two possible results. Not only that but you can predict the status of existing facts which you could not possibly have known anything about.

Although you are limited to what we might term "two way" predictions, you will be told, in a later paragraph, how to convince the audience that you have predicted the outcome of an event that could have had MANY possible conclusions.

AND NOW - THE SECRET

The gimmick used is made from three playing cards. One double-back card and two regular cards used. The two regular cards are glued, one to each side of the double backed card, face out. One card is glued to one narrow edge of the double-backed card. The other card is glued at the opposite narrow edge. The illustration shows a side view of the three cards glued together.



One of the regular cards should be a card like the seven which has an odd pip in the center near one end. This is so that you can distinguish between the two ends of the set-up.

TO PREPARE

We will suppose that you are going to predict the outcome of the Army-Navy football game -- who will win the game. Take two business cards and write 'Navy' on one and 'Army' on the other.

You will notice that the glued cards can be opened from either end, each end opening into a separate compartment. Place one of these business cards bearing the predictions in each opening as shown in the illustration. The cards are then sealed together with three strips of masking tape. One strip goes around the center and one strip goes around each end, as illustrated. It is VERY important that you remember which end to open for each prediction. For example, you could have the 'Army' prediction in the end towards which the odd pipe is located.

When you give the sealed prediction to the committee prior to the performance, have one member of the committee sign his name on the masking tape on one end of the cards and another member of the committee sign his name on the strip at the other end.

During the performance, when you are ready to have the prediction opened and verified, you must know which end is to be opened to get the correct prediction. Have the person who signed his name on this end take the cards and check that they are still securely sealed and also verify his name. You then request him to remove the strip of tape with his name on it. This way you are sure that he opens the right end. Then ask him to reach in between the cards and remove the card bearing the prediction and to read it aloud. Since the masking tape is still around the center of the cards and around the other end he cannot possibly discover that there are two ways to open the cards. Due to the double back card which is used in the center, regardless of which end is opened it appears that only two cards are used, being taped together back to back.

AS A FEATURE IN YOUR ACT

To prepare, write the word 'odd' on a business card and place the card in one of the compartments. Seal this end with masking tape and also place a piece of tape around the center. Leave the other (empty) end open.

At the opening of your act tell the spectators that you are going to make a prediction but that you will leave the subject of the prediction up to them. State that you could predict how much money one of them has in his pockets, the license number of someone's car, the phone number of one of the spectators, or whether a certain person's social security number ends in an odd or an even number. Actually, this is just 'idle talk' to give them the idea that you could predict ANYTHING. You force the selection of whether a certain person's social security number ends in an odd or an even number. You can use any of your favorite forces for this.

After the prediction has been 'chosen' you take a blank business card and write the word 'Even' on it and, without showing it, place it in the open compartment of the cards saying, "I will seal my prediction between these two cards and let you hold them until the end of the show when we will have it verified. Again, be very careful to remember which end contains the odd prediction and which end has the even prediction. Two spectators are then asked to sign the tape seals at each end of the cards and the cards are then given to them to hold. At the end of your act you have the prediction opened, and verified as described above. First you have the chosen spectator read his social security number aloud and then have the appropriate spectator open the prediction and read it aloud.

SUGGESTIONS FOR PREDICTIONS

As stated above, the MIRACLE PREDICTION is for use only on events which have only two possible outcomes. Here are a few suggestions which could be used. The winner of ball games, fights, elections, whether a license number, telephone number, social security number, or serial number on a dollar bill will end in an odd or an even number. There are many other possible uses for this prediction which will occur to you as you use it.

THE SPIRIT PENDULUM

Effect: A small table with a bottle standing on the center of it. The bottle is corked with a string and a weight hanging on the end of it about three-quarters the depth of the bottle. The performer standing some distance away asks many queries of the audience that the answer yes or no -- numbers -- is the answer -- and etc. So when the question is to be answered by this strange pendulum it can be seen to slowly swing back and forth and even strike the inside of the bottom with an audible ting. This unusual effect produces an eerie feeling with the presence of some unknown spirit's hand from some where that swings the pendulum back and forth. What makes it work?

Secret: Under the leg of the table is (under the carpet) the end of a "plate lifter" (can be purchased at any novelty or magic supply house) this end is the bladder end and with the tube leading under the carpet all the way up to where the performer is standing. His foot presses the bulb end producing an air inflation traveling thru the inner tubing up to the leg of the table which SLIGHTLY RAISES THE ONE SIDE OF THE TABLE CAUSING THE PENDULUM TO SWING SLOWLY AT FIRST AND THEN AGAIN AND AGAIN WITH MORE SPEED UNTIL IT STRIKES THE BOTTLE WITH A "TINKLE".

THE SPIRIT WHISTLE

This is a basic description of the effect known as the "Spirit Whistle". The apparatus consists of two whistles, both alike. One whistle, however, is attached to the end of a rubber, flexible tube and attached at the other end to a large soft rubber bulb filled with air. By compressing the bulb, the air is rushed thru the tube, into the whistle causing it to "whistle".

Now remove the coat and place the prepared whistle in the sleeve, and attach about the wrist with a rubber band (to hold same in place) the whistle then being "up the sleeve". Allow it as near the wrist as you dare without

detection. The tube runs down the back and to the opposite side of the body, where the bulb is concealed in either the trouser or coat pocket, or same may be placed under the left arm (arm pit) and squeezed by arm to body.

The other whistle is passed for examination, etc. and a string tied to same, the whistle being tied and suspended from a pencil or stick. This allows the real whistle to be near the concealed one, and it is practically impossible for anyone to say just where the whistling comes from. The whistle hanging from the pencil removes any idea of connection and creates a better mystery than if whistle were held in the fingers.

Explain to your spectators that the whistle will answer any questions (that may be answered with a 'yes' or 'no') by whistling once for yes, twice for no. Having some one address the whistle with a question, direct their attention to the whistle and turn the body slightly (opposite side from them whistle directly before them), and squeeze the bulb and blow the whistle as desired.

\$35.00 DICTIONARY TEST (Instructions Only)

A Dictionary is tossed out into audience with request that someone open it at random, note a word or definition at top of page and throw book back to Mentalist. Book is gimmicked cleverly with a fine hole drilled through book at point where the binding threads go through the "spine" or back binding edges.

A special bit of binder's cord or thread is run through this and attached to one end only. It appears just a thread that was sewn a bit more forward than the others. As book is opened the thread is drawn through the holes and a bit of "slack" cord is thus drawn out between those two pages. On closing the book the drawn out loose binder's cord "doubles" up and lies between the pages at the rear or spine edge of book. Performer receiving book will find that it will open easily at that point because of the extra bit of doubled up binder's cord between pages.

To "set" book for next time, performer opens cover and taking end of binder's cord draws it tight, ready for next performance.

(See also the Phantom Dictionary).

DEVELOPING A WAX IMPRESSION Larry the Magician

Take an ordinary pencil, sharpen it, then drill out the lead. Put in a small brush. On the other end remove the eraser. Drill a hole as large as you can. Place a spring clip like you use to clip pencil in pocket. Under the ball part drill a small hole. Fill the larger hole with powdered coffee. Replace the eraser. Use this with wax pads. By pressing on spring clip you can drop out some of the powdered coffee. Spread with the brush end and it will develop the wax impression. A perfectly innocent prop and the small brush looks like pencil lead.

"DECISION CONTROL"
(Bergson-Nelson-Instructions Only)

Toss 6 ping pong balls to audience. Those catching them invited to step forward. One told to whisper name of card in ear of magician who marks its initial letters (like K D for KING of DIAMONDS) BOLDLY on page of a pad, shows to spectator who verifies it. Torn off, it is placed in glass bowl along with ping pong ball. Same action repeated with 5 other persons -- two whispering a geometrical design, two a two digit figure, another a playing card -- each drawn on page of paper of pad. Crumpled up and dropped into bowl along with ball. Pages of pad are marked alternately with bands of red, yellow and blue at top and bottom. RED banded Papers have CARD initials; YELLOW have DESIGNS, BLUE have NUMBERS on them.

Five spectators return to seats, one remains. Told to withdraw one slip of paper of each color marking. Attention called to the "DECISION CONTROL" card, size 14 x 17". Slips of paper opened, placed on it in row and fastened there with clips, in order of left to right; Red, Yellow, Blue. Magician removes from card the part lettered "DECISION CONTROL" revealing it bears correct design, number, etc. marked on large card directly above each paper clipped to board. Props furnished are the pads, "Decision Control" sign; Cado broad-tip marking pen; brush; red ink; white powder.

Secure a heavy cardboard 17" x 12". Equally spaced across the bottom mark boldly in plain red ink the card initials; design; and two digit figure you wish to "force". Place "Decision Control" sign over this. Fasten with clips. Mix some ordinary household ammonia and a little white powder (supplied) until it turns to correct red color, and place in Cado pen. This you use to mark the card initials, number and design as whispered to you by spectators, on the sheets of paper on the pads. It will therefore disappear shortly from paper and leave only a design, card or number that are marked on the BACK of the paper, unknown to the spectators. These match the FORCE design, etc., that you marked along bottom of the large card.

The tablets have 12 sheets of the red, yellow and blue bordered paper. But the 2nd, 3rd, 4th, 5th and 6th sheets are 1/8" shorter than the others. On back of papers draw with regular red ink the "Force" design, initials, number -- but UPSIDE DOWN to those you will later write -- and on upper 1/3rd as you reverse the pad. After show the remaining papers on pad will then be unprepared and blank in case later someone picks up pad.

Performing: Hold pad in left hand, casually riffle papers and the shorter cut papers will conceal the marking on the longer papers -- same as when you riffle a SVENGALI FORCING PACK. As crumpled sheets of paper are taken from bowl and flattened out the "disappearing ink" markings have vanished and only the markings on BACK of papers can be seen. These, of course, match those on the large card.

To prepare for next show trim the 2nd, 3rd, 4th, 5th and 6th papers 1/8" shorter, replacing those used. Mark papers on rear side as before. Wash pen after each use. To add to effectiveness use a "Reversible Number" like 16, or 91, 81 or 18, 98 to 86, 69 to 96, 58 to 89 for "FORCE" number. Pretend number is wrong when showing it. Then reverse it showing you are correct after all.

You will find this effect easy to present when once you get the "knack" of it. It is so impressive to your audience that they usually give you credit for possessing intelligence above the average and some even go so far as to believe you were born with a superhuman brain.

PIANO MIND-READING ACT

Here is a method that sold for as high as \$25.00 and more for the secret, and is very simply to perform. You can use a piano player or an orchestra and the best part of it, neither the orchestra nor the piano player will know how the trick is done.

On a large piece of paper print in groups of 5 names of music selections like "PEG OF MY HEART" or any others that are late ones which a piano player or orchestra would know. These are printed on this sheet in groups of 5 each, leaving a space between each group of 5. Now you will need 25 cards about the size of playing cards and on each card, starting from the top of your sheet with music selections on, print plainly the name of each music selection on each card. These cards are fixed so that they are in rotation with the groups of 5 on the sheet. For instance, say that the first selection on the sheet is "Now is the Hour" then the cards should be arranged so the first card is "Now is the Hour" and if the 2nd one of the sheet is "Peg of my Heart" then your 2nd card should be "Peg of my Heart" etc. etc.

Now on 25 other cards the same size, print any selections you so desire for these will be your dummy cards. The 25 dummy cards are placed in an envelope. Now take another envelope and cut the flap off and place it behind the envelope with the dummy cards in them. Now place 5 or 6 envelopes on top of these. It will be as if you are holding a pack of envelopes. Now take the cards that have the selections on it and hold them in front of the envelopes. Off stage have a helper with a large sheet with the selections on it. He can be sitting at a table, so it will be easy for him to check when he is ready.

Your talk and introduction is up to you. Tell them that you will try tonight to read the spectators' minds; and we will use anyone in the audience who can play a piano. Or if you so desire I will use the orchestra. The method you use is up to you but build it up big, for if you do this effect right, you will really amaze all that you show it to.

Now you go down thru the audience, with your little finger count off 5 and only 5 cards, handing them to a spectator to select one, while he is making his selection, hand 5 more to another spectator letting him select one, giving each of the spectators an envelope to place the card they selected in which they seal and place into their pocket. When they hand you the remaining 4 cards back, you must keep them in rotation, just the way you took them off, repeat until you have passed out the 25 cards. Of course each one gives you 4 back, so now you have 20 cards and the spectators each have one each in their pocket, which is their selection. BUT PLEASE PLACE THE CARDS BACK ON THE PACK, JUST IN THE SAME ORDER THAT YOU HAVE TAKEN THEM OFF. ALSO REMEMBER WHERE THE FIRST SPECTATOR IS SITTING, ALSO THE SECOND, THIRD, ETC. Now take the remaining cards and straighten them up, then pull the flap down so they can see it opened, on the envelope next to the one that has the dummy cards in, that has no flap on. Now you place these cards down in the envelope that has no flap on it and at the same instant pull the envelope out of the pack with the

dummy cards in it, and seal it, asking if someone will please hold these surplus ones. NOW YOU HAVE MADE THE SWITCH, FOR THE GOOD CARDS ARE IN THE ENVELOPE THAT HAS NO FLAP ON IT. While you are getting someone to hold the envelope with dummy cards, make it look to the audience as if you are hunting for a place to lay your surplus envelopes. Your helper walks out and relieves you of them. NOW YOUR ASSISTANT HAS THE CARDS AND HE AT ONCE CHECKS THEM WITH HIS SHEET OFF STAGE. SIMPLE. He counts off 4 cards; the one that is missing when he checks these four against the first group of 5 is the first selected number; etc. etc. which only takes him a few minutes to learn which the five selected numbers are. He writes them down on a piece of paper, and places them on the piano. These are the 5 selections the piano player will play.

If an orchestra is used, then the slip is handed to the orchestra leader. All the time the Magician is selecting a piano player or stalling with his patter. If a piano player does not know number of one of the pieces selected, then she should say, "I do not know how to play "Peg of my Heart" or whatever the piece was. Each selection on sheet of paper for piano player or orchestra should be numbered:- #1 "Peg of my Heart" #2 Now is the Hour, etc. The magician goes to the spectator that selected the first piece "I will call you #1 for you selected the first piece." So the magician says, "Miss Piano player will you play #1 selection" which she of course will do.

After she plays a few chord, you say, "Sir, is that the selection that you are thinking of" and he will say it was. Then he takes the card from the envelope to prove you are right. It is not really necessary for the spectator to remove the card from his pocket, for if you say, "Is that the selection you are thinking of" then the remaining spectators think that the piano player is playing the selection he is thinking of at that moment.

This is without doubt a swell effect and if you work it right, you will get lots of applause and lots of publicity. Read this over carefully and I am sure if you will use it you will like it and use it in all of your shows.

MYPLINIC MASTER MUSIC MYSTERY

The effect is that wherein a musician on the stage plays any piece of music thought of by the audience. Cards are passed out by the performer on which the spectators write the names of favorite pieces of music. The cards are gathered, the resulting deck handed to a spectator for shuffling, and then that spectator pulls out any card from the deck and concentrates silently on the name of the piece thereon. The musician on the stage plays the selection.

The deck of cards is then handed to another spectator, who shuffles it and then withdraws therefrom any card, concentrates on the name of the piece of music written on it - and the musician again plays the selected piece. This is continued for the length of the act - four or five demonstrations being sufficient.

Note these points: Cards are plain white on both sides. A strange pianist may be used and she will positively have no idea afterward as to how the mystery was done, although she did it. Failure impossible. No word spoken by the performer as a code. No signs given by performer as a code. No code whatever is used. (GET THAT). Nothing for anybody to learn. No memory work on the part of anybody. Can be gotten ready within 5 minutes after first meeting the pianist. COULD BE DONE IN THE DARK, with pianist and performer out of hearing distance of each other. NO APPARATUS. Can be done almost immediately after reading these instructions, for it is the simplest method of all. The principal can be applied to question-answering, lightning calculator acts, or other types of mental phenomena.

The Basic Secret: The fundamental secret is this: The small deck of cards are forcing decks. One deck consists of the name of the same piece of music written on every card. There is one such deck for every piece that is going to be played, in addition to the "honest" deck on which the audience genuinely wrote the names of their selections at the beginning.

The basic trick is merely to switch decks constantly - first, the "honest" deck for the Forcing Deck No. 1; when piece No. 1 has been played (or during the playing, rather) this deck is switched for Forcing Deck No. 2. When the piece thus forced is being played, said deck is switched for Forcing Dec. No. 3, and so on until four or five pieces have been played.

Simple? Of course, but WHY HASN'T SOMEONE THOUGHT OF IT INSTEAD OF MESSING WITH HEAVY CODES TO DO THE SAME STUNT?

The problem is, of course, in the repeated switches but the solution is easy. Each "deck" is half playing-card size and hence palming is absurdly easy. Each deck consists of only 15 cards - and if you can't palm 15 cards that are half playing card size, you don't belong in magic. Using plain white (front and back) poker-size cards cut in half, your individual cards are only $2\frac{1}{2}$ " x $1\frac{3}{4}$ " - not much bigger than a couple of postage-stamps!

One of these forcing decks is placed in each of the following pockets: left outer coat pocket; left trouser pocket; right outer coat pocket; right trouser pocket; and lower left vest pocket. Each pocket could contain 2 packets, but it is considered best to quit the act after playing 5 pieces. Do not "wear out your welcome".

Preparation: A deck of double-blank cards will cut up into 7 of these smaller decks. One will be 14 cards and the other six will be 15 cards each. Six decks of double-blanks will net you 42 of the smaller ones, which will enable you to present the trick without any last minute preparation of consequence.

Take any popular song book of "old-timers" and list from it on a piece of paper the names of 40 of the best-known pieces - pieces which any pianist can play at least by ear. Examples (not all popular, though) are: Home, Sweet Home; Jingle Bells; Old Black Joe; My Old Kentucky Home; Sweet Adeline; When You and I Were Young, Maggie; Long, Long Trail; Three Blind Mice; Dixie; etc.

~~Arrange a list of these pieces alphabetically.~~ Then write the name of the first piece on each card in forcing deck No. 1, trying to depict a different handwriting on each card if possible, although not strictly necessary. Then do the same with the name of the second piece on the list, using another deck of cards to create Forcing Deck No. 2. Once you have the 40 forcing decks prepared, they will last indefinitely. In the case of two decks wherein the pieces begin with the same letter (such as America, and Auld Lang Syne), the relative order of the decks is indicated by the first two letters of the song names instead of the first letter only; thus, AM and AU in the illustration.

Put each deck in a coin envelope, and number the coin envelopes consecutively. Thus the first coin envelope (No. 1) will contain Forcing Deck No. 1 which in turn contains cards bearing the name of the piece of music starting with the earliest letter in the alphabet.

The list of all pieces which you have also prepared shows the names in alphabetical order as above stated. Each entry is also numbered consecutively so that the envelope containing the cards for any particular song can be instantly found because the numbers on such envelopes correspond with the numbers given to the songs on the song list.

~~So much for the preparation.~~ After meeting the pianist who will assist you, ~~hand her the song list and ask her to indicate 5 songs listed therein that she can play from memory.~~ When she has so indicated the songs, write a list of them for her on a card, showing them in numerical sequence. Make a note of the song numbers yourself so that you can remove from your collection and place in your pockets the corresponding Forcing Decks after you leave the pianist. Tell the pianist to keep the card on which the 5 songs are listed in her hanky so that she can see the writing but so that the audience will not see it. Said hanky can be placed by her on the music rack of the piano when she takes her place on the bench for the demonstration. Tell her that all she will have to do is to play those 5 pieces in the order in which they are listed, one at a time, as she is asked to do so by various spectators and that you as the performer will not be the one to ask her to play. She will just do as she is asked from the audience, and give also the name of each piece after she has played it, but ONLY after she is asked to name it by you.

When you leave her, go to your suitcase and get the required Forcing Decks, and also one plain deck and a separate short soft pencil or pencils, for distribution. Place the Forcing decks in the proper pockets so that you will be able to secure them for forcing purposes in exactly the same order as the list of song names in the possession of the pianist. A good order is that in which the pockets are listed on page preceding. The plain deck does not need to be placed in a pocket at the beginning, but may be held in the hands with the pencils.

The forcing is done as follows: Switch from genuine ("honest") deck to Force No. 1; gather up the individual cards on which the spectators have written song names, having the spectators place them in your right hand. Also gather up pencils in the same hand. Transfer both pencils and cards to left hand (pencils are short, remember). Introduce the pianist, and as you do so, you place your left hand momentarily in the left coat pocket, supposedly to get rid

of the pencils. However, you also get rid of the cards and pick up instead Forcing Deck No. 1 which is in that pocket.

Switch from Forcing Deck No. 1 to No. 2 is done as follows: As soon as the pianist has completed playing piece No. 1 you take the cards from the "concentrating" spectator who asked her to play his selection, just nonchalantly ask the pianist: "The name of the piece you have just played, Miss?" whereupon she answers. As she answers, all attention will be directed to her instead of the performer down in the audience. You casually in the meantime have palmed out from the trousers pocket (and hold palmed in your left) Forcing Deck No. 2. Your right hand holds openly, face down Forcing Deck No. 1.

As the pianist answers your question, your hands come together, arms hanging down, and the two decks are exchanged between the hands. Left hand now has the deck that is to be discarded, and the right hand has the new Forcing Deck No. 2, face down. Left hand keeps its deck palmed but right hand shows its deck openly.

You now advance to another spectator and hand him the deck contained in your right hand, with instructions to shuffle thoroughly and then to select a card. As you do this, your left hand casually goes into your left coat pocket and leaves the palmed deck there.

Switch from Forcing Deck No. 2 to 3 is done similarly to switching from No. 1 to No. 2, except that the hands are operated a little differently. Now it is the right hand that palms Forcing Deck No. 3 from the right outer coat pocket. Forcing Deck No. 2 is received back from the 'concentrating' spectator in the left hand instead of in the right hand as was the case with Forcing Deck No. 1. Hands exchange decks just in reverse to the method used in exchanging No. 1 to No. 2.

There is no problem in obtaining Forcing Deck No. 1 for the first song. In obtaining Deck No. 2 the left hand is used, with a subsequent exchange of decks with right hand. In obtaining Deck No. 3 the right hand is used, and hence the left hand is the one that takes back Deck No. 2 from the spectator, after which the two hands exchange decks and the left hand (presumably still holding the same deck, of course) hands Deck No. 3 to the third spectator. Deck No. 4 is handled in exactly the same way as is Deck No. 3. After the fourth piece has been played you "wind up" with both hands empty as you take back from the spectator Deck No. 4 in your right hand.

You now state that you will have time for only one more test. As you say this, your right hand containing No. 4 reaches under your coat, drops deck in left lower vest pocket and removes therefrom Deck No. 5. Holding Deck No. 5 the right hand continues upward to the upper left vest pocket and removes a pocket watch as though to check on the time. Watch is then returned to the pocket, and the hands are empty except for Deck No. 5 in the right. The presentation with Deck No. 5 is the same as for the previously used Forcing Decks. After the test the performer takes back the deck from the spectator and places it in his right coat pocket. Use dummy pocket watch, if you do not have a real one. The audience never sees its face and is never close to it.

The decks are so thin and small that palming them is no more of a problem than is palming a half dollar.

Instead of having the Forcing Deck No. 5 in the lower left vest pocket the deck can be kept in the outer left coat pocket, a cardboard partition separating the pocket into two sections, with Deck No. 5 in the section next to the Body. This partition prevents any confusion arising with respect to the former switch and the later one made in the same pocket.

At the end of the performance the performer regains from the pianist the card he left with her.

It is always desirable to have several blank decks with you in order that you make up a Forcing Deck in the rare case that the pianist could not play five (5) pieces from your list. It takes only a few minutes, of course, to write up a deck of 15 cards, but it should not be done with the knowledge of the pianist, who does not know the existence of a Forcing Deck of any kind. This special Forcing Deck should be the LAST song to be played.

By having more than forty (4) Forcing Decks prepared in advance, your increased repertoire of decks (and hence, songs) will, of course, give the pianist a correspondingly greater range of pieces to choose from. However, it will rarely arise that a pianist (particularly if not too young) cannot play at least part of five (5) old-time pieces by ear out of any forty that may be named.

The presentation should be developed individually, since mental effects of this kind are not for beginners in magic. The presentation must be personalized to a far greater extent than is the case with card tricks for example. And a stereotyped exhibition of advanced mentalist is not to be encouraged. Here, particularly, it is not so much the method (which may be extremely simple, as in this case) as it is the way the mystery is "put across" that counts.

"TELE-PIX"
(Syd Bergson)

A sort of easel device is set up holding a small mirror. To this is clipped a sheet of paper. The easel is placed far forward. The little "spot-light" on easel plays on paper, so spectator can see what the volunteer from the audience draws on paper. He is requested to draw upon the paper any single design that he may freely think of or select from his own mind.

Performer takes position some feet further back toward the rear of platform or stage -- so that he cannot see the front side of easel nor the paper being drawn upon. Performer also faces away from easel; in other words, his back is toward the entire thing. Performer draws on a piece of cardboard backed paper his "mental impression" of the design that he thinks the spectator has in mind. On each drawing and showing the results thereof -- both their designs are found to be the same.

The secret: The mirror on the easel is of the type known as a "TWO WAY VISION MIRROR". While person in FRONT sees his reflection in mirror in normal manner, the person at rear side of mirror can SEE RIGHT THROUGH IT like a plain sheet of glass.

Performer standing a few feet behind mirror holding a clip board or holding a sheet of paper, has a strip of thin glass mirror of type used in square vanity purses, along top edge of his paper. Looking into this strip of mirror he sees a reflection of the rear of spectator's mirror. Due to the SEE THROUGH properties he can see the design drawn by spectator on paper --- the spotlight making the paper transparent and revealing the design.

The \$50.00 price of the Unit is due to the costliness of the special SEE THROUGH MIRROR which is provided in the trick. So the price is not out of proportion for the apparatus required.

ORSON WELLES' 3,500 MILE RANGE ELECTION PREDICTION
(The Amazing Maurice)

Effect: Orson Welles appeared on the Gary Moore Show at which time he placed a sealed envelope into the hands of Gary Moore, same to be deposited in bank deposit box...This sealed envelope contained the winner of the presidential election, plus the exact number of electoral votes that each one would receive.

The following week, two days after the election, Orson Welles was in Hollywood, California, on a telephone talking to Gary Moore in New York, during the show on T.V. The envelope was produced, torn open and contents noted, it predicted the winner of the presidential election plus the exact number of electoral votes that each one received.

Here's How: First of all, picture Orson Welles in California talking and giving instructions to Gary Moore which was on T.V. First of all it was explained to the audience that Orson Welles was on his program last week and he left a sealed envelope with prediction. Now, the envelope was produced and held by Gary Moore, "Orson Welles now talks to Gary Moore;" A basket of ping pong balls were produced, each one lettered with a number from 1 to 30. The balls were tossed out to the audience; all members that held an odd numbered ball were invited upon the stage. Now Orson, speaking, will number 9 take the envelope from Gary Moore and tear it open, then he spoke again - this time he told number 9 to hand the opened envelope to number 15, who inserted his hand into envelope and removed folded slip of paper - this was handed to Gary Moore who read it, and the contents proved beyond all doubt that it was a correct prediction.

In this case number 15 was the plant - he sat in audience with number 15 ping pong ball in his pocket. When the ping pong balls were tossed out into the audience, from 1 to 30, number 15 was missing, so when members were invited upon stage, first one to open letter was indifferent person. This gave number 15 time to get the message palmed, so when envelope was handed to him, he inserted fingers into envelope with paper cupped in bent fingers, and removed it as if it was there all the time. The crowd of people assembled upon the stage and all around Gary Moore proved beyond any doubt that

number 15 could have done as he pleased without any effort whatsoever. In fact when this effect was presented on TV, the swarming crowd on stage made it so easy for number 15 to insert the message. The commotion helped considerably.

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MAURICE'S FIFTH SENSE
(A Mental Effect)

On table are four different amounts of currency. The \$1 bill, the \$5 bill, the \$10 bill and the \$20 bill, and a 6 x 4 envelope. Plus an 8 x 10 brown envelope.

Spectator is instructed to do the following while performer's back is turned, remove any bill and insert it in small Brown Envelope, then place the remaining bills in large brown envelope and put aside. (They can fold bill so that it cannot be discernible. Or do it blind folded to further the effect.) The small envelope is handed to performer. HE HOLDS IT UP TO HIS HEAD JUST FOR A SECOND AND PREDICTS EXACTLY THE AMOUNT OF THE BILL INSIDE OF THE ENVELOPE. (Notice that I said he predicts the amount exactly, no fumbling, no stalling, no alcohol, no fluid...just the 5th sense).

HERE'S HOW: Use the fifth sense and that is smell.....Actually you smell the envelope as it passes your nose and rests on your forehead for the second.

Take the dollar bill and with a Q Tip dab oil of cloves around the border of the bill, take oil of wintergreen and dab it around the border of the \$5 bill, take oil of bergamot and dab it around the border of the \$10 bill. Leave the \$20 bill clean. Now memorize the smell and which bill has that particular odor. Rest is EZ. Just inhale the odor as the envelope passes your nose and you can immediately identify the correct bill by the oil. If no odor, then it's the \$20 bill.

Notice that the oils used in this experiment are penetrating odors and will stay awhile. Other oils that can be used are oil of citronella, balsam of copaiba, oil of rose.

VOLTA SAYS: Do this on TV and have it set up in the warm up period if desired. Offer a BOX of small envelopes and a BOX of larger size - and party can pick out one envelope from each box. It does not mean anything. BUT IT LOOKS SO ABSOLUTELY FAIR to let one select any envelope, etc.

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THE KEYS OF JUDAH by STUART JUDAH
Developed by Al O'Hagan

Of all the methods that have been developed to make this effect possible, the one that you are about to learn is by far and above the best. Because of its simplicity of working and the utter fairness of handling, you can concentrate intently on presentation and thus be assured of baffling the most intelligent audience in the most effective manner.

Effect: The Mentalist introduces a padlock and four keys. The lock and keys are handed to a volunteer assistant, who is asked to try each key in the lock and demonstrate to the satisfaction of everyone that NONE OF THE KEYS WILL OPEN THE LOCK!

The Mentalist then removes a fifth key from his pocket, stating that it is the only key that will open the lock. This is proven to be true. A test of the powers of the Mentalist is now proposed and the following procedure takes place.

The Mentalist retires some distance away, stands with his back turned and directs the proceedings thus: He asks one of the spectators to place the lock in another spectator's lapel and snap it shut. Anyone is allowed to pick up the five keys and thoroughly mix them. Then each key is sealed in an envelope. The five envelopes are then subjected to a thorough mixing. So thorough that NO ONE can possibly know the location of any particular key. The Mentalist, still standing at a distance and with his back turned, directs the assisting spectator to hold up one envelope at a time...On one of the envelopes the Mentalist cries, "Stop". and he rushes over and grabs this envelope. He rips it open, removes the key and opens the lock!

Points to Consider: In this stage or platform version only one lock and five keys are used. There are no extra "somethings" to worry about. There are no duplicates, the keys are all different, no gimmicks, one key will open the lock; the other four will not. There is no sleight of hand involved. The Mentalist need never touch or even see the envelopes (they may be borrowed), yet he knows which envelope contains the KEY that will open the lock. Most important, simplicity is the Keynote in the Method.

Secret: Paradoxically, NONE of the keys will open the lock...yet ALL of the keys will open the lock WHEN you know the subtle secret. The keys are specially made for the lock.

Take any one of the keys and shove it into the lock as far as it will go. Try to open the lock. As you can see, the key will not work. Now, gently pull the key out of the lock about one-quarter of an inch or two clicks of the tumblers and turn. The lock will spring open. Thus you have the amazing and simple secret. By following the preceding instructions you can make a key work or not work suiting the circumstances. It is suggested that you spend a few minutes familiarizing yourself with this handling so that you can unhesitatingly unlock the lock with any key. Can you now visualize how clean this can make your presentation of this super-baffler?

General Operation of Stage or Platform Version: The lock and four keys are shown. A spectator or two are called to assist. It is explained that there is only one key that will open this lock.

The keys are tested in this manner. The Mentalist puts the first key FULLY in the lock. Holding lock and key in full view of the audience he hands it to an assistant to try. At this point the Mentalist picks up another key and, after the assistant has tried unsuccessfully to open the lock, he shoves the second key at him and says, "Alright, that one didn't work, now try this one". The Mentalist continues on this way, hurrying the assistant a little, until all four keys have been tried and found unworkable.

If all progresses well at the start, the assisting spectator can be left to freely test and keys in the lock as just described. But if the assistant should be difficult and suspicious, the Mentalist can follow this procedure.

The Mentalist sees to it that the first key is FULLY in the lock and hurries the spectator on to try the second key. If the unlikely happens and the spectator does happen to open the lock, the Mentalist merely has to say, "You see, THAT is the key that opens the lock". The Mentalist then has some other spectator hold this key, while the Mentalist takes over and tests the keys that are left by shoving the keys in and holding the lock in his hands while the spectator tries to turn the keys. In this way the Mentalist can control the key so that the assistant spectator can not partially withdraw the key before turning. In this emergency procedure, the key in the pocket is not mentioned and you work the effect with just the four original keys.

There is little likelihood of the above ever happening to you, but it is included here for the sake of completeness.

Patter Presentation: "Will the committee step forward so that they may examine this lock and four keys. (At this point you let the committee examine the lock and keys as explained under GENERAL OPERATION). You see that none of the keys that you have tried will open the lock for the simple reason that I have in my pocket the one that does. (Display key). Now there is a definite reason why I have kept this key in my pocket, away from the others, and that is because I want to be able to detect this key later on.... even though I do not touch or even see the key! I will attempt to do this by utilizing a sense that we all seem to have to some extent, although it is not usually developed to the high degree necessary to accomplish an experiment of this nature. To give an example of what this sense is, I will describe an experience that most of us have had at one time or another.

Have you ever been to a gathering and when it came time to leave and you began putting on your coat and hat, you suddenly sensed that you were putting on some other person's garment? No one had to tell you that it wasn't your piece of clothing and it probably looked exactly like your own, yet something made you realize that it wasn't yours even before you examined it. It just didn't FEEL right! Why did you get this feeling? Was it because this garment had a different vibration rate from yours? Does the proximity of an object to a person's body for a period of time cause that object to assume the same vibration rate as that person's body? Can this vibration rate be detected on an additional sensory apparatus just as we detect colors (which are in reality various vibrations or wave lengths) with our sight sense?

"Theorizing that this is so, and going a step further, why isn't it possible for the sense detecting these vibrations to be developed to such an extent as to enable a trained person to detect specific vibration rates at a distance...just as we learn to detect one color from another."

"For these reasons, I always carry this key so that it can assume a strong vibration rate in accord with my body and sensory apparatus. It is through this vibratory sense that I shall attempt to locate this one particular key, the only one that opens the lock, from the others!

"Now I want one of you to take these five keys and mix them thoroughly so that no one knows which key is which. Then will you take the keys and insert one in each envelope and seal the envelopes. Now you may mix the envelopes thoroughly."

At this point, the Mentalist, with his back turned, instructs the assisting spectator to hold up one envelope at a time. On about the third or fourth envelope, the Mentalist cries "STOP" and rushes over and grabs this envelope. Rips it open, removes the key and opens the lock!

Close-Up Version: No doubt you have been wondering what the extra key is for. It happens to be a REGULAR key which opens the lock in the REGULATION WAY. That is, with the key fully inserted. Although in stage or platform work we find that this key is never needed; we find that for close-up work the extra key comes in handy in case some one wishes to examine the lock. It may be utilized in several ways so as to throw off the track as to the modus operandi.

Begin by having the REGULATION KEY in the little change pocket in your right coat pocket. One of the gimmicked keys is in the same pocket, but in the pocket proper. The other four keys are on the table with the lock.

Let the spectators try the four keys so that they may see that these four keys will NOT open the lock. Then reach into your pocket and remove the gimmicked key and show that it opens the lock. Throw this key among the other four and have some one mix these in their hand. Proceed to locate the correct key in any manner that you see fit and open the lock. Now, so that you may leave the lock and keys in the hands of the spectators for examination, it is necessary to switch the key now in the lock for the REGULATION KEY in the right change pocket of your coat. This is dead easy for the simple reason that NO ONE WILL EVER SUSPECT A SWITCH AT THIS POINT since the effect has been successfully terminated. So it is an easy matter for you to make a statement such as, "Now you see why I always carry this particular key with me". As you say this, and as if to emphasize your words, you remove the key from the lock, place it in your pocket and drop it. On the way out of your pocket, pick up the REGULATION KEY from the change pocket and bring it out. To all appearances it is the same key, and when you hand it to someone with the lock they feel sure it is because it DOES OPEN THE LOCK in the regulation manner.

Sleight of Hand Method: Same as above up to the point where you have opened the lock. Pause to let the startling climax sink in. Nonchalantly place your right hand in your right coat pocket and get the REGULATION KEY in the finger palm position. Holding the lock and key in the left hand fingertips, withdraw the key, BUT as the right hand comes away it neatly deposits the gimmicked key in the left hand finger palm position and at the same time pushes the REGULATION KEY into view. This is a very deceptive move, but must be timed exactly right. The REGULATION KEY in the right hand, is thrown down with the other four and of course the right hand is empty. The lock is also set down and the key still in the left hand is disposed of as soon as practical.

Remember the effect is over as far as the audience is concerned, and because of this the exchange of keys presents absolutely no problem since the time of the exchange is at the correct psychological moment.

There are other ways to use the REGULATION KEY but we will leave this up to the reader as to whether he wishes to go further into this phase. For instance: In the stage or platform version where it is not necessary for the committee to examine things at the finish, you might want to use four gimmick keys and the REGULATION KEY. Following the original routine, take the REGULATION KEY from your pocket and show that it is the only one that will open the lock. After the sealing in the envelopes, etc. and you ask for one of them, you have one out of five chances of getting the REGULATION KEY (a close study of this key will enable you to instantly recognize it) and if you do just hand it to the person with the lock so that he may open it himself. This method is recommended only where there is no chance for examination after the climax. The reason? If you should not get the REGULATION KEY and have to resort to the gimmick method to open the lock, there is a chance that the person with the REGULATION KEY still in his possession might open the lock during examination.

In the stage and platform version of this effect, as well as the close up version, envelopes need not be used. Instead the keys may be wrapped in pieces of newspaper and the mixing done on a table or in a hat. The principle allows much flexibility in routining and variations are limited only by your imagination.

We are proud, indeed, to be able to offer this super-mystery to the serious practitioner of Psychic Phenomena!

ONCE IN A MILLION

(As presented by Harold D. Nichols at the Conference
of the Society of American Magicians in Cincinnati, Ohio)

Manufactured by Haines House of Cards, Norwood, Ohio

Effect: Two decks of giant cards are exhibited and a volunteer from the audience is called to the stage. He is given his choice of either deck. The volunteer assistant takes his deck, examines it, and the cards are thoroughly shuffled. The other deck is taken by the performer shuffled, and three cards are placed on the table, with no one knowing the identity of these three cards. The volunteer assistant, after shuffling his deck, removes three cards from the deck at any place he desires and directs them to be placed upon the three cards laying on the table. These pairs are picked up and it is found that in each case the cards match. Truly a miracle that would happen only once in a million times!

Presentation: This effect can be presented either as part of a mental program or as a straight magic program. If used as a mental effect, reference should be made to extra-sensory perception cards of Dr. Rhine of Duke University, calling attention to the fact that in those experiments there are only five separate symbols used, while in the one involved here 52 different cards are used, and the possibilities of matching these cards over any number of times would amount to astronomical figures.

It is suggested that no stand be used, as the audience might suspect some trickery in a stand. The ideal presentation would be from a slightly slanting table so that the audience could at all times see the cards. One way of doing this is to prepare a piece of masonite about 24 x 18, with rough edges covered with felt, and have the back of this board slightly elevated, enough so that the audience can see the cards but still at such an angle that the cards will not slide.

The deck held by the magician is genuinely shuffled, stopping at any place suggested by the volunteer assistant, and three cards are placed on the board in such a manner that neither the magician, the assistant, nor the audience sees the face of the cards. The volunteer assistant then selects three cards from his deck and directs them to be placed on top of the three cards laying on the table. They should be placed so that the top card only partially covers the lower card. The cards are picked up by the magician, back to the audience, squared up, and when separated the cards are turned face to the audience, and in each instance are shown to be identical cards.

How the Effect Works: Two decks of giant cards are supplied for this effect, one with red backs and the other with blue backs. Both decks are treated with roughing fluid, the red deck being roughed on its face. This is the deck that must be given to the volunteer assistant, as it can be handled freely and shuffled in any manner that the volunteer assistant desires. In giving the spectator his "free choice" all that is necessary to do is to ask him his choice between the red and the blue. If he says red, hand him the red deck; if he says blue, state that you will do the effect with the blue deck.

The performer then takes the blue deck from its case, shows the faces to be different, and shuffles the deck until such time as the volunteer assistant tells him to stop, and then puts the three face-down cards upon the board. The red deck is then given to the volunteer assistant for shuffling and he likewise selects three cards, absolutely free choice, and hands them one at a time to the performer, who places them on top of the cards already laying on the table.

The handling of the blue deck is somewhat different from that of the red as the blue deck is made up at 26 pairs of separated cards. They are roughed in such a manner that if dealt out from one end of the deck (the roughed end) they can be dealt in pairs. So actually when the three cards are dealt on the board, there are three pairs of identical cards, the back of the top card being roughed over its entire surface.

When the cards are picked up by the performer, they are squared up and the unroughed portion of the cards is at the top; therefore, when the cards are separated the bottom blue card comes free and the red card is firmly attached to the top blue card. The faces of these two cards are identical, and when turned around will be shown as identical cards to the audience. If desired, the blue card can then be handed to the volunteer assistant so that he will have handled both the red card and the blue card.

Word of Caution: Prior to presenting the trick, be sure that the pairs in the blue deck have the roughed portion of the cards all in the same direction. If they are at the top of the case, the deck can be withdrawn and you can immediately shuffle the cards.

In laying the cards on the table or board, care must be taken that they do not separate. Also care must be taken when the red card is laid upon the top of the blue card, do that gently, as if the cards are dropped from any distance there is a tendency to separate the two blue-backed cards. With this effect, as in any good magical effect, it is necessary to handle the equipment a number of times before presenting it in public.

In reassembling the deck, likewise be sure that the roughed part of the two cards are together and that they are replaced in the deck in the proper manner.

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ESpecially Mental

Dr. Norman Vincent Pangloss

You are furnished with 3 envelopes, each with a letter E, S or P printed upon it. You also have 6 cards, 2 of each letter. Cards and envelopes can be passed for examination, as the whole secret is in the routine and presentation. Place 2 cards in each envelope, so that each set of 3 - 2 cards and the envelope - read ESP. You are now ready to perform.

Here is an example of the patter you will use:

"I have 3 envelopes, each lettered differently. In each envelope are two cards. This is a psychological test developed by Dr. Adler while in Vienna at the time he was studying with Freud. The object is two-fold. First, for me to try to judge what you will do in a given test, and second - to see if you believe in ESP. I will take one set of cards - one of each, and I will give you the other set. I will place the envelopes face down in a row on the table. Into each envelope I will place one card, not letting you know into which envelope I placed any of the cards. After I complete this, I will have you do the same thing. Now remember that we have 9 objects, meaning that we have a total of 81 combinations. And note that I place my cards into the envelopes BEFORE you insert yours.

"First, I want to give you a brief test by asking a few questions. What is your age? Are you satisfied with your job? Have you ever had any extra-sensory experiences? (Here you may ask any type of question you desire). Fine, I think I have the information I need, and I will now know how to insert my cards into the envelopes. Now that my part is done, it is your turn. Here I must restrict you somewhat, as I have not yet the skill of Dr. Adler. I will ask you to select one card only of the Please don't do this at random - make a careful choice. Now insert it into any of the envelopes marked with a DIFFERENT letter than the one you chose. I had 9 possible combinations, and this gives you 6 combinations. Thus it brings the total from 81 to 54, which is 9 times 6. I will turn my back, although since I inserted my cards first, it makes no difference. Have you finished? Now do the same with your remaining 2 cards. Put each into an

envelope - other than the one you just used - of a DIFFERENT letter than the card inserted. Now turn the envelopes face down and muss them up a bit.

"Do you believe in ESP? Do you think I could have foretold the order in which you would insert your cards? Look!"

The working follows the patter scheme. You will have two results and only two. This is because you placed YOUR cards each into an envelope of a different letter. The envelopes are letter-side up; you place the cards in them face down. Naturally you do not tell the spectators of this system. When the subject follows your instruction, THE TWO CARDS IN THE ENVELOPE WILL EITHER MATCH, OR THE CARDS WITH ENVELOPE WILL FORM A COMPLETE SET READING ESP. Let the cards slide from envelope, holding the envelope face down. If they match, LEAVE ENVELOPE FACE DOWN AND FORGET ABOUT IT, DIRECTING ATTENTION TO THE MATCHING CARDS. If the cards are different, TURN ENVELOPE FACE UP SHOWING that each envelope contains a complete set of ESP.

The simplicity of this trick has no relation to the tremendous effect upon the audience. It has been tested many times and baffles well-informed magicians and mentalists. It should be presented in a serious way. The principle is quite old and has been used before, but never in this particular form routined by Dr. Pangloss. Martin Gardner, in a copy of IBIDEM, the excellent magical magazine published by Dr. H. Lyons of Canada, wrote up a version using the Aces, Deuces and Treys from a deck of cards. You will find other versions in some of the old books of puzzles.

In regards to the patter, the last sentence is important, as it covers either of the two possibilities. If the cards and envelopes turn up in ESP sets, you say. "Evidently you do believe, as you have by some sort of mental guide put them back into the original sets". Naturally, the best climax is when the two cards match. This will happen 50% of the time. Either way it turns out, providing that you have done your part in proper presentation, you will have a miracle. Leave cards and envelopes to be examined, as experience has shown that your audience will wish to inspect them.

Z - R A Y
Frank Kelley

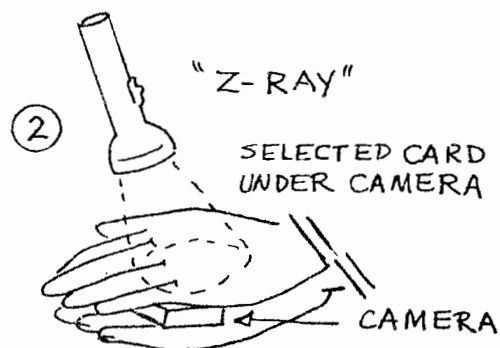
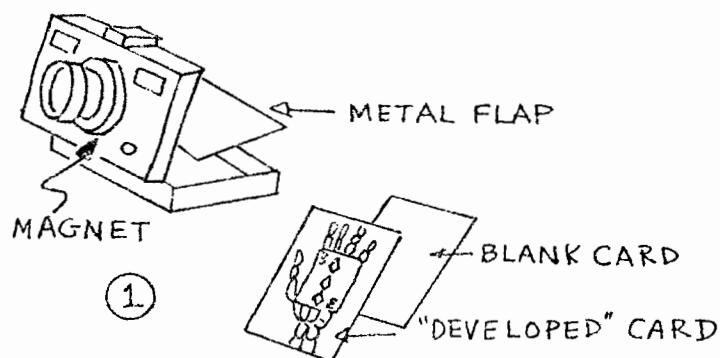
The desire of every magician is to do effects that are different. This is one of those effects. It will leave an indelible impression on the minds of any audience. They will remember the effect and the magician who did it for them. A sure-fire reputation builder.

Effect: The performer places an examined piece of white paper in a little metal box that resembles a small camera. This is closed and a card is selected. The card is held on the spectator's hand and the camera is placed on the card. The spectator places his other hand on top of everything. You now remove a small flashlight from your pocket and shine it on his hands.

The spectator is now instructed to open the camera. Inside he finds the piece of paper -ut lo and behold, there is now on the paper not only a picture of the card he selected but an X-ray of the bones of his hands with the card in between.

Apparatus Necessary - A small metal box that looks like a small camera, a supply of X-Ray photo cards with blanks to match, and a double back playing card.

Preparation and Presentation: - If you will examine the camera supplied you'll find that there are three parts to it, the bottom, a metal flap that fits in the bottom and the top that resembles a camera. Figure 1. You will note that the top is magnetic, and will pick up and hold the metal flap.



To set the trick up for the routine, place one of the photo cards in the bottom of the box, photo side down, and drop the metal flap on top. You are now ready to perform. Show the duplicate blank piece of paper and drop it in the box. Place the top on and the flap will instantly jump up taking the blank piece of paper with it. This leaves the photo card in the

bottom of the box. Now force the card that is on the photo using your favorite method or one of the methods given below. Put this card on the spectator's hand without showing it and put the camera on top of the card.

Now have him place his other hand over all. Take a pocket flashlight and shine it on his hands telling him it's a Z-ray. Fig. 2. (At this point we might suggest having a hand buzzer in your pocket and buzzing it at the same time you shine the light). Tell the spectator to open his hands, take the piece of paper out and look at it. There on the paper is a picture of the card and the bones of his hands!

Methods of Forcing a Card: Supplied with this trick you will notice is a double back card. Get the card you intend to force and place it face up on top of the deck, then put the double back card on top of it. Riffle the end of the deck asking a spectator to say stop. Turn this portion of the deck face up where he said stop, over on the rest of the deck. Spread the cards out and have the spectator look at the first back up card. This will be the force card due to the double back card. Figure 4 and 5.

Another method is to have the card you intend to force about one third of the way down in the deck and turn another card face up on top of it. The double back card is now placed on top of the deck. To perform, hand the top card (the double back) to a spectator, turn the deck face up and have him insert the card somewhere near the center of the deck. Then spread the cards out back up and take out the card below the face up card. This is the force card due to the fact that the spectator thinks the card he inserted was a regular card and that it was the face up card.

Note: The Z-ray camera can be used for many other effects as it is in reality a small size card box. You can have writing appear on a blank piece of paper, have one stamp change to another, etc.

The card forces mentioned above require a double back card which is supplied in an aviator back design. You can make a double back card to match any deck by pasting two cards face to face.

ADD A - NO

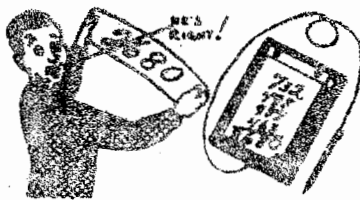
- Vermyden -

THE PROP OF A "THOUSAND AND ONE TRICKS" Sold by Louis Tannen Inc.

Add-A-No will do hundreds of effects for you. For example:

It will duplicate every single slate effect ever invested and do it better! Not just a mental effect but a fabulous gimmick that will do effects for all types of audiences, even kiddie shows. Small enough for the pocket and yet large enough for the stage.

Effect: An envelope is introduced and placed in full view of the audience. Three, four or five members of the audience are asked to give you numbers consisting of as many digits as they wish. These numbers are written on a pad as each spectator give it to you. Each spectator watches as you write his number on the pad. You now have a column of figures, which when totaled will be in the thousands. The pad is handed to another spectator who totals the column of figures. A total which no one could have possibly foreseen as not even the numbers have been thought of yet. The total is announced and anyone is requested to open the envelope which was put on display before anything was done.



FAKE SCREW HEADS
THEY DON'T REALLY
GO THRU PAD.

PAD
IS HELD
IN METAL
BASE BY
RUBBER
CEMENT.

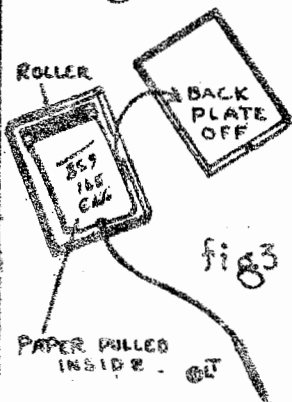
A PULL ON THE
CORD CAUSES
THE PAPER TO
GO UP AND INSIDE
THE METAL BASE

fig 1.



OLD METAL
BASE BACK
UP BY THE
EDGES AND
PULL UP ON
THE CORD WITH
THE OTHER
HAND, OR PUT
A NAIL IN THE HOLE
AND PULL UP.

fig 2

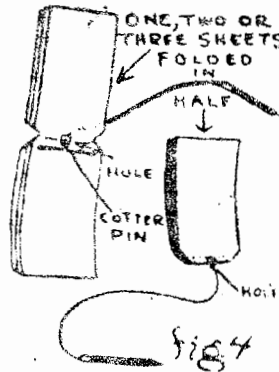


ROLLER

BACK
PLATE
OFF

fig 3

PAPER PULLED
INSIDE - 6T



PAPER GOES IN HERE, OVER
WOOD ROLLER

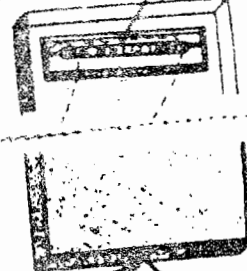
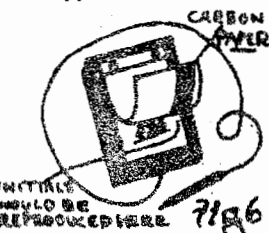
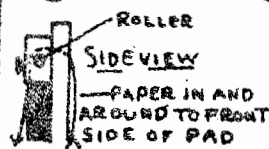


fig 5



PARIS
IN THE
THE
SPRING

Inside is a prediction which matches the spectator's total exactly! An ingenious, self contained, mechanical marvel that defies detection. With many other applications possible.

Apparatus Necessary: It consists of a pad mounted on a metal base with a pencil attached by a cord. Quite innocent but if you will now pull on the cord you will note that the top pages of the pad pull inside the pad out of sight. Figure 1.

Preparation: Place the pad and base upside down on a table. The back of the base is removable. It may be removed in one of two ways. First way; hold the pad by the edges and pull up on the card. This will lift the back plate off. Or second way; put a small screwdriver or nail in the small hole at the bottom of pad and pull up on it to lift the back off. Fig. 2. Now you can see the paper you had pulled inside attached to a cotter pin which has the cord of the pencil tied to it. Fig. 3. Examination of the paper will reveal that it consists of a number of long strips folded in half with a hole punched in the center and the cotter pin threaded thru same. Fig. 4. At the top of the pad on the underside is a rectangular opening inside of which is a roller. If you will insert the paper in the opening and around the roller it will come out the front side of the base on top of the real pad. Fig. 5. (The two screws on top of pad are fakes, just for window dressing). Now put the back on, being careful not to tangle the cord, making sure it comes out thru the bottom hole. Both the back plate and the base have a hole at the edge. Fig. 5. In all of the following routines, the pad must be prepared as described above.

Routines: In all the following effects the ordinary pad of paper will be referred to as the pad proper, and the pages that pull inside as the fake pages.

#1 Add-A-No. Effect: Previous to your performance write down on the first page of the pad proper a series of four numbers consisting of three digits each (actually there is no set rule, you can make the numbers any size you wish, for clarity's sake we are referring to a definite set of figures,) Draw a line under the figures and total them on a separate piece of paper. Don't write anything under the line you've drawn. Now pull the fake pages, which are blank, down over the set of figures you've just written. Place the piece of paper with the total on it in an envelope. Now you are ready to present the effect. Announce to the audience that you are placing an envelope in full view where everyone can see it. Then go over to a spectator and ask him for a three digit number, write it down on the pad (on the fake page) so he can see you do it. Now go to a second spectator, as far removed from the first spectator as possible, and do the same. Repeat for the third and fourth spectator, drawing a line under the fourth number. As you approach a fifth spectator who hasn't seen any of the numbers as yet!) You hold the pencil firmly and extend your hand holding the pad, the fake pages are pulled in out of sight faster than the eye can follow as you hand the pad to this spectator to total. He adds, of course your previously planted numbers! Have him announce the total, then call on another spectator to open the envelope with your prediction and read it aloud. They agree perfectly! Naturally!

Additional Thoughts on the above Effect: It's well to have the spectator who totals the figures pass the pad to the person next to him to have the addition double-checked. If you set the pad up with additional faked pages (as many as six can be used) you can have a person sign the top fake page, write your prediction below his signature and tear the page off and seal it in an envelope. It indirectly proves the innocence of the pad and in no way prevents it from working. Also the prediction is verified by a spectator's signature.

By cementing a strip of carbon paper to the back of the bottom fake page you can ask for the spectator's initials after you write the numbers and the initials will be reproduced next to your set of figures below. Fig. 6.

#2 Pencil that writes any color effect: Here's a cutie, especially for the kids. On the first page of the pad proper print the word RED in red crayon, and below it the word BLUE in blue crayon. Pull the fake pages over the top and you're all set. Tell your audience you have a pencil that will write any color. Print the letters RED on the top fake page. This will get a little chuckle, and then print BLUE below it. Both the words are of course in black pencil. Tilt the pad up so the spectator can't see the top page and pull the fake pages inside. Tear off the top paper of the pad proper which has the red and blue crayon printing on it. Lay it face down on the table. Remark that they probably thought you were a real magician and that you were going to write the red in red and the blue in blue. Wave your hand over the paper and tell someone to turn it over. Wonder of wonders, the words are now in color!

#3 Winner Tic Tac Toe Effect: Fill up a game of Tic Tac Toe so it needs but one symbol to win on the first page of the pad proper and pull the fake pages on top. All set? State that you never lose at Tic Tac Toe and challenge someone. If it appears that you are either going to tie or lose the game during the last moves, switch the game on your move, fill in your symbol and you win! Idea by Mario Gonzales.

#4 Super Book Test Effect: Set the pad up as in the Add-A-No. effect but with no prediction. Instead look up in a large dictionary or any large book the page of the first two digits of the prearranged total. Count down this page to the line indicated by the third digit of the total. On this line count over to the word indicated by the fourth digit of the total. (You can vary this by using larger or smaller numbers.) Collect the numbers as in the Add-A-No. effect, have a spectator total them. Hand the book to another spectator and have the first spectator whisper the first two digits to him for the page, then the line, and last the word. Now with all the showmanship at your command reveal the word by writing it on a large pad, hesitantly and apparently mistakenly name words around the correct one, finally getting the correct word! This effect takes all emphasis off the pad and transfers it to the book. Idea by Jim Herpick.

#5 Paris in the Spring Effect: An optical illusion quite popular a few years ago was the little saying illustrated in Fig. 7. If you don't know it, then right now look at Fig. 7. What does it say? Are you sure? O.K. Now read it one word at a time. It says "the the spring" doesn't it? Nobody seems to see that second "the". Set up the first page of the pad proper with the words Paris in the spring. Pull the fake pages over it and write as illustrated in Fig. 7 with two the's! Show it to a spectator and ask him what

it says. He says "Paris in the spring". See if he'll bet, then show it to him again and ask him to read it one word at a time. He now sees the two the's! Pull the fake pages inside, tear off the top page that now says it with one "the" and lay it writing side down on the table. Bet him again he's seeing things and let him pick it up. He'll probably buy glasses after this one. Idea by Alan Swift.

More additional thoughts on this prop of a thousand tricks! Having read all of the foregoing it can be easily seen that this little miracle will accomplish the three basic effects of magic, that is: a vanish, a production or a chance of anything written.

#6: By using carbon paper cemented to the bottom of the fake pages you could have a message appear on an initialed piece of paper.

#7: A blank piece of paper (fake pages) shown then switched, the top page of pad torn off and a message appears on it.

#8: Let a spectator see you write a prediction of a card, say Ace of Clubs. Switch to top page of pad proper which has Queen of Hearts on it, tear it off and force the Queen of Hearts. Spectator now swears the card he selected is not the predicted card. BUT IT IS!

#9 Tarbell's Turning Time Backward Routine: For those of you who are familiar with this routine no explanation is necessary. Briefly, you state that it would be wonderful to be able to undo all those things we regret, and to illustrate you cut a rope, write down on the pad, the time you did it. (For example, 9:00 o'clock) and the words Cut Rope, vanish a silk from a box, and note the time and Vanished Silk on the pad; do the same with 2 or 3 other tricks. For the finale, show the rope restored, the silk back in the box, etc. and finally the PAD is BLANK!

To replace pad proper, it is only necessary to pull it off; it's held in place by rubber cement to the metal base, nothing else is holding it on as the two metal screws are just fakes, they don't go all the way through.

The move or switch as we call it can be accomplished by holding the pencil still and moving the pad or holding the pad still and pulling the pencil. Another subtle method is to hold the pencil tight and apparently accidentally drop the pad., it hangs by the string and the switch is made. Idea by Lou Tannen.

THE KHAN ENVELOPE TEST

- Corinda -

I N T R O D U C T I O N

For many years Mediums and Magicians have delved into effects which are based on the reading of Sealed Messages. There are many ways by which the performer is able to discover what message or word is written on a card sealed in an envelope. These various methods usually resolve themselves into techniques which are complicated and risky. Common methods involve the use of Alcohol to make the envelopes transparent, Clip Boards and suchlike, to obtain

are carbon impression of the word, fake window envelopes - which cannot be examined and have to be handled very carefully - and a series of methods whereby you switch or exchange the test envelope.

The Khan Envelope Test has none of these failings and I defy anyone to say it is not the most natural, simple - and yet absolutely certain method in existence. It is basically natural because no trick or fake equipment is used - everything is as you say it is - "Perfectly normal". Moreover, the spectator may examine everything you use and the secret cannot be detected. I do not say you should have everything examined as it is not necessary, but if they insist - you have no troubles. You must understand that this Test is devoid of complication - the method lies in simplicity, and when you have read the instructions, don't say to yourself "that's so easy it wouldn't fool anybody" - because it does fool them, and ask yourself later on - "when I can do it this way, why do I want alcohol?"

The Effect: The Khan Envelope Test may be presented in several ways. I will mention two or three to give you a full idea of the value. The ~~spectator is told that~~ you would like to try an experiment. That is all they are told. You hand them a small envelope and say "have a look at that - it's just a small envelope". Next you hand them a small white card, which just fits the envelope. You put a wee pencil dot in the middle of the card and hand the spectator the pencil. You now tell him to gaze at that dot and to try and visualize a number - two, three, four or five figures - it does not matter how many. When he gets an inspiration you stand well away, perhaps turning your back if you like and tell him to write the number over the dot - that is on the card. It does not matter if he writes it anywhere else on the card. You ask him if he has done that, then tell him to turn the card upside down so that you cannot see what he has written. (Also, so that he may see that the number cannot be seen through the card, without pointing it out to him). You return to the spectator and whilst talking to him simply pick up the envelope and slide the card in face downwards. You make no effort to cheat, you cannot see what he has written and you do not try to look. Having put it in, by the way, it must be slid in FLAP SIDE UP or on top facing you; the envelope is immediately sealed and then placed aside on a table - flap side upwards. You put it there as though you have finished the work to be done and that you are now ready to try and divine the number. You re-cap on the fair conditions - everything has been examined, you have not influenced his choice, he is not helping you in any way, and unless you actually exchanged the envelope for another one, it would be impossible to tell what he has written. At this point you appear to realize the importance of your remark "exchange it for another" - so you say - "To be quite sure that your envelope cannot be exchanged, as the last possible precaution in this test, I will write your name on the envelope, then you will know if you get the same one back, won't you? You simply pick up the envelope and with a pencil write his name on it. You then put it down again and when you like you can tell him what he has written!! He may then pick up his envelope, check his name to see that it is on the envelope, open it and remove his card. Is that good enough?

The next method is to run through the same stages as you do for the first - up to the point where you are going to write his name. Instead of this, you put the small envelope inside another - and give it to him to hold whilst you divine the contents, and then you rip it open and hand him back his card.

Another method is to burn his small envelope and obtain your inspiration from the ashes, and the last method is to work with several people, each writing a question and signing his name. All the envelopes are collected and mixed and you answer all questions and give the name of the writer and hand back each card as you do so. You do not hold more than one at a time - there is no one ahead principle involved. Now if you can do just these things, and you can, would it matter to you if the method was so simple, so obvious, that it cannot be seen? Good! You are a mentalist!!

THE SECRET

Although the envelope is ordinary, it is possible to see through it and read what is on the card. To do this you buckle the envelope slightly backwards, bringing the card and envelope surfaces close together. Then it is easy to see. On the other hand, if there is a slight gap between the card and envelope, the writing fades from sight. This may be of use as we can show both sides of the envelope and yet not give away the secret. To lift the envelope surface off the card, simply pinch and push fairly hard with the thumb. This causes the paper to buckle and the writing cannot be seen. However, you will remember that the spectator examines the envelope right at the start, and you have no reason to have it examined again WHEN the card is in. The transparency should not show at a casual glance.

Now it may well occur to the spectator that you can see through the envelope and read his writing, after you have done the trick. That also occurred to us so we are one ahead! Remember we picked up the envelope on the "off beat" to sign his name on the back? Right! At that very point, you read what he wrote, since you are writing on the envelope you have a perfect right to look at it closely and then you see what is his number. But there is more to it than that. As soon as you see what he wrote, you write his name immediately over the exact spot covering his number. To do this, you use a special pencil - it is a very soft one (BB) and writes thick and black. The tip should be rounded to make thick black lines. You deliberately scrawl and heavily underline his name. And the result of this treatment is that you have now completely COVERED his writing so, even though he does look, it CANNOT BE SEEN. Have a look at the sample and see what I mean. The contrasting heavy black on the white envelope and writing on the very top of his leaves no clue as to the method. What is more having written his name, you may casually show it to him with the remark "Is that spelled correctly?" Whereupon he sees that only his name is to be divined! Another important point - in the beginning you gave him a pencil. It should be an ordinary HB - writing fine and faint - don't get the two mixed up as the heavy black would show through clearly. Keep the point of the spectator's pencil sharp, to make it write fine, and yours round to make it write heavy. Clear?

Now for one or two important points: When working with a lot of people don't hand out the envelope at the start - just give them the cards and then tell them to reverse them. Go along and collect them one by one putting each face downwards into an envelope and sealing it there and then, when working to large audiences, open the envelope yourself and hand the card back. See that the envelope goes out of reach.

For test conditions - where you are up against a hard bunch of critics - you go to a bit more trouble than usual. You make an envelope just the same size and color as the "Reader" - but you make it of THICK paper - which you cannot see through. You screw this up (having sealed it and then ripped it open again) into a ball and drop it in your pocket. You run through the routine, omitting to have the envelope felt at the start (it might be remembered that one was thicker than the other) and at the end you open it and hand the card forward. As you do so you screw the envelope up and drop it in your pocket - switch it for the thick one and then bring that out and toss it on the table. They cannot tell how the trick was done - it is too late!

If you asked me what was the most important point of presentation, I would say it was the way in which you treated the envelope. The success of the trick depends on the utter indifference you show for the envelope. Remember how it was tossed aside early on? You know you can read it WHEN YOU WANT TO and don't have to do so the very instant it lands in your hands. If you don't pay attention to it - nor will the spectator - if you gaze at it and handle it like nitroglycerine - they will watch you like a hawk! Sometimes I go so far as to start to give the reading long before I know what they have written - it doesn't matter what you say as long as you convey the impression that you already know their question. Which brings me to another important point - if you can, never say exactly what was written. With numbers you have to but with questions you make it clear you know without saying word for word their question.

If you can "Pencil Read" - stand by for the chance to see what numbers are written and if you are sure what goes on the card, alter the routine. Having the paper folded and dropped in THEIR pocket without touching it - then you are all set for a miracle (CORINDA'S BOOK: "STEP TWO" of THIRTEEN STEPS TO MENTALISM - deals with pencil reading among other things.)

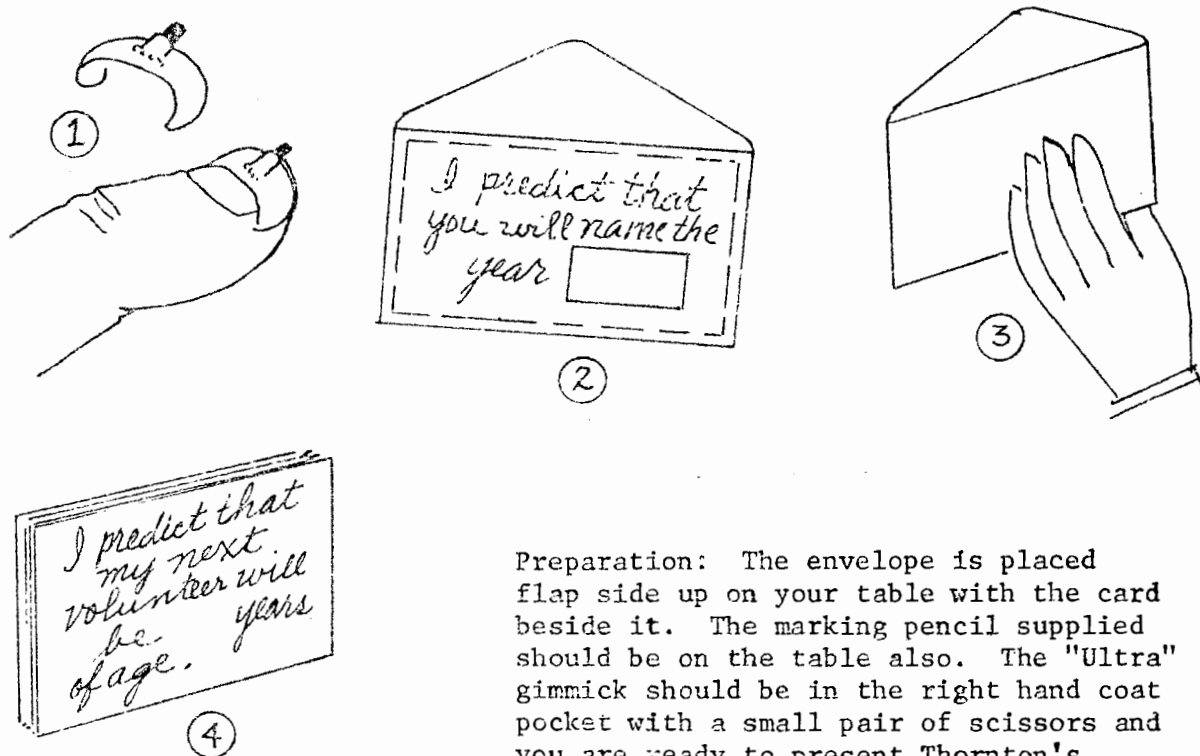
Do not encourage long questions - the more they write, the more you have to read. Limit their choice when possible - :CHOOSE A COLOR - ANY COLOR" - "WRITE THE SURNAME of ANY PERSON I DO NOT KNOW," - "THE PLACE AND DATE OF YOUR BIRTH" all of these things LIMIT their choice in a subtle manner. Moreover, you say "I WANT YOU TO PRINT THE NAME OF ANY PERSON I DO NOT KNOW"- note..."PRINT" do not say "WRITE" as block letters make it easier for you, but you must not say "Block Letters".

THORNTON'S "ULTRA" PREDICTION

Performer writes a prediction on a large card and sealed it in an envelope. It is then held in full view of the audience by a spectator. Any volunteer then stands and thinks of any number, important year in history, etc. The spectator then removes the card and reads the prediction, showing it to the audience. It is the volunteer's thought.

Secret: With the manuscript comes a black wax marking pencil and the "Ultra" gimmick. The "Ultra" gimmick is a secret writer designed to clip on top of the thumb nail (See figure 1). It can be shaped to fit rather snugly on the nail. This writer is made of thin steel and is micro-welded for extra strength. The lead is a black wax marking lead known commercially as "Listo Lead" and refills can be had at any stationery or office supply store for fifteen or twenty cents.

Any size card can be used for writing the prediction. It has been found by experience that the 3½ by 5 inch office file card is best for all-around use as it is easily seen and is not so large as to be awkward in handling. Your envelope should be slightly larger than the card. The envelopes are prepared as follows: From the back of the envelope (opposite side from the flap) cut out a window measuring about 1½ inches by 2 inches. The window should be located so that it reveals the bottom of the card to be inserted into the envelope. It should be to the right as illustrated in Fig. 2.



Preparation: The envelope is placed flap side up on your table with the card beside it. The marking pencil supplied should be on the table also. The "Ultra" gimmick should be in the right hand coat pocket with a small pair of scissors and you are ready to present Thornton's "Ultra" Prediction.

Presentation and Patter: "Ladies and Gentlemen: Recent developments in the field of Parapsychology have attracted much attention among Scientists and laymen. And for good reason! No longer is Precognition and Extra-sensory-perception just theory, for there is strong evidence that there are certain individuals with powers of concentration which border on the supernatural; enabling them to see ahead into the future and to relate details of events happening great distances away... Though we do not fully understand the means by which it is accomplished, we do know some of the basic principles.

"The mind is a complex organ with unique abilities. Scientists have discovered that all motion and all activity of the body is controlled by electrically stimulated energy waves originating in the brain, and directed to the part of the body which the mind desires motivated... In thinking, however, there is another important factor involved which is neither electrical nor mechanical and its onset, and yet a bit of both. Thought is different from all other activity of the mind in that it is not initiated by any definite

external stimulus, as in movement, or recognition of pain or hunger. It is believed that the mind possesses a quality known as Radiative Sensitivity - the ability to perceive an object or event without the use of the known senses.

"A simple illustration of this Radiative Sensitivity is the awareness one has when being watched or concentrated on, even though there has been no forewarning of its occurrence. Almost everyone has this sensitivity to some degree and you can demonstrate it for yourself by concentrating on someone who is unaware of your presence....Look directly at the back of his head and concentrate on the thought that you want him to turn around. Don't let your thoughts waver. In a few moments you will notice him becoming uneasy, then begin to fidget and move around. He may even rub the spot that you are looking at. After a few moments he will become definitely uncomfortable and may suddenly turn around and look straight at you.

"Another illustration of Radiative Sensitivity is the ability that some individuals have of being aware of something for seconds to a few hours in the future...When related to an unpleasant event we call this awareness "Premonition"; when related to a pleasant event we call it "Pre-cognition".

"Recently in my studies of mental phenomena I discovered that within certain limits almost anyone could accomplish some of the apparently supernatural effects of Parapsychology...Let me demonstrate this for you." (Pick up marking pencil and card from table.) "I'm going to write a prediction on this card." And so saying you write, "I PREDICT THAT YOU WILL NAME THE YEAR ---", and leave the space at the bottom of the space blank where the year will later be written (See Figure 2.). (Notice that you do not tell the audience exactly what the prediction is about)... There is no need to conceal your writing until you get near the bottom of the card as your audience doesn't know the nature of your prediction and all you want to convey is that you are really writing something.

Return the marking pencil to the table, and keeping the writing side of the card away from the audience, pick up the envelope (flap side toward audience) and state: "Now I shall place my prediction in this envelope and seal it so that it cannot be tampered with until we are ready for it"... Insert the card into the envelope with writing side on the window side of the envelope, with the space for the year (at bottom of card) showing through window.

Now holding the envelope with both hands and being sure that the fingers of the right hand conceal the window in the envelope (see figure 3) turn the flap side of the envelope toward you (window side of envelope toward audience), moisten the flap and seal the envelope. As soon as you have done this turn the envelope around so that the flap side is again toward the audience and point to someone in the front row (preferably a woman) and say, "Madam, would you please assist me?" and have her stand to your right. Have her extend her left hand and place the envelope on it, window side down, saying, "I want you to hold this envelope securely - (as you say this take her right hand and place it on top of the envelope so that it is sandwiched between the two hands.) "so that everyone can watch it."

Then tell your volunteer assistant, "I want you to choose any volunteer from the audience." As volunteers raise hands "Choose just any one."

Then as the volunteer stands you address him and say, "What is your name, please?" "We have not pre-arranged anything, have we?...And I had no way of knowing you would be the one to volunteer, did I?" As you ask this question walk deliberately over to the assistant and take the envelope from her and hold it in your left hand, flap side to audience, indicating to the assistant that you want her to remain on stage to help you further. And as you are moving back to your position, place your right hand casually in the right hand coat pocket and secure your "Ultra" gimmick. You can probably mount the gimmick on the thumb nail with the hand in the pocket. If not, use the envelope as a shield and as you are talking mount the gimmick on the thumbnail with the fingers of the left hand. The gimmick should be mounted and worn as in Figure 1: (Don't worry about the audience watching your hands. As far as they are concerned all the work has already been done.) Now while you are doing this, direct attention to the volunteer in the audience again by saying, "Now will you think of a year that is of particular significance to you." ... "What is that year?" ... As you request this, hold the envelope with both hands, window end down and facing you just above waist level. Immediately on his naming the year write that number on the bottom of the card through the window with your "Ultra" gimmick, and without a pause continue with, "Why did you name that particular year? Why is it of significance to you?"

As he is answering, reach into the pocket with the right hand, picking up the scissors and leaving the gimmick. While he is still explaining the significance of the year he thought of and mentioned, you trim off the end of the envelope with the scissors (opposite end from the window) and dump the card into the hands of the assistant standing to your right. (Get rid of the envelope by simply sticking it into your pocket.) Immediately as the volunteer finishes his explanation you state: "Though I did not even know ahead of time who would volunteer for this experiment I had a definite awareness that whoever volunteered would say exactly what you have said! Will you please read my prediction and show it to the audience?"

"She reads: "I PREDICT THAT YOU WILL NAME THE YEAR 1945" (or whatever it is) and turns the card around showing the boldly written prediction to the audience as you take your bow!

OTHER "ULTRA" EFFECTS by THORNTON

"My Next Volunteer"

Effect: Performer states he will make a prediction concerning his next volunteer. He writes his prediction on a small pad. Anyone then volunteers. The performer asks him his age, then the prediction is read. It is the volunteer's exact age!

Secret: Performer has the "Ultra" gimmick mounted on the right thumb-nail and the marking pencil held in the right hand concealing the writer. A small pad (preferably 3 by 5 inchss for ease of handling) is held in the left hand. Announce: "I am going to write a prediction which has to do with my next volunteer."

As you notice, there is no real need to try to cover the gimmick with anything for if you check in a mirror you will find that if the front of the thumb is facing the audience the gimmick cannot be seen at all. Always be at ease in using it as the audience has no reason to be looking for it.

Write: "I PREDICT THAT MY NEXT VOLUNTEER WILL BE---YEARS OF AGE." (leaving the age space blank). It should be positioned as in Figure 4, with the blank space for writing in the age located on the right side just below the middle of the page.

Then hold the pad in your right hand, thumb in position to write in age, as you ask for a volunteer - "Any volunteer." When he volunteers you first ask: "Will you tell us your name sir"?,,,,"And how old are you sir?" Immediately as he states his age, write this on the pad with your "Ultra" gimmick but allow no pause in your conversation with the volunteer as you next ask: "Sir, have we prearranged anything?" As he answers to the audience that nothing has been prearranged, hand the pad to a spectator in the front row and continue speaking (as you remove the gimmick and retain it in the right palm), "And I had no way of knowing who out of this great audience would volunteer, did I? ...Sir, you just stated that you were how old?"....Repeat age. Then address spectator with pad, "Would you please read my prediction?" And as attention is directed toward spectator you rest hand in right pocket, dropping off gimmick. Then take your bow as your prediction is read!

DIRECT MIND READING

Effect: A volunteer stands in the audience and concentrates on a number between one and one thousand. Performer then attempts to read his mind, writing his impression on a pad. The pad is then handed to a spectator who reads the number. It is the number thought of!

Secret: The "Ultra" gimmick is mounted on the thumbnail and the "listo" marking pencil is held in the hand, the pad held in the left hand....The volunteer stands and concentrates on his number. Performer pretends to write on the pad, slowly with hesitation, finally placing the marking pencil down and holding pad in right hand with thumb in writing position....The volunteer is then asked to name his number and as it is named you write it on the pad with the gimmick - but without a pause address a spectator in the front row. "Sir, I wonder if you would come forward and read what I have written on this pad?" As he comes forward, turn the pad over and hand it to him writing side up and thumb on underside. As he takes the pad to read your number the hands are held up and shown "empty" to audience (Gimmick cannot be seen with the hand open and thumb facing audience). The gimmick is dropped in the pocket as spectator reads your number.

MENTAL INFLUENCE

Effect: PERFORMER SHOWS TWO LARGE CARDS ON WHICH ARE LISTED SEVEN STATES - the same on each card. The performer and a volunteer each take one card to opposite ends of the stage and make an X beside one of the states. The cards are turned around and they both have chosen the same state!

Secret: The "Ultra" gimmick is mounted on the thumbnail and the two cards are shown (Preferably 5 by 8 inch cardboard for easy visibility). On each board are listed seven states by number, Number 1: Qyoming; 2 - Arizona;

3 - Nevada; 4 - Iowa; 5 - Kansas; 6 - Montana; 7 - Colorado.

Explain: "When two minds concentrate on similar objects, the possibility of one mind influencing the other is sometimes easily demonstrated. This well-established scientific principle is called "Psychokinesis"...Let's try it experimentally"...Have a volunteer take one of the cards to the opposite side of the stage and mark one marte with an X, State that you will mark yours first and pretend to mark one, then lay the marking pencil aside. Hold the card in the right hand with the thumb in writing position beside State Number 5 (Kansas) as about 75% of the time this will be the State chosen....As soon as his is marked, ask what state he chose, mark yours and then have both turned around to audience. They are identical!

Contribution by courtesy
of Dr. Spencer P. Thornton

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RICHARD HIMBER

Presents

THE CORONET TRICK

(Instructions Only)

You are getting at great expense a National Magazine which has been especially printed and diecut so that you can riffle a page one way and get a force page every time. If you riffle with your left hand, you will get one force page. If you riffle with your right hand you will get another force page. Now if you wish to go further, you can ask another spectator to come up and assist and ask him to choose, turning a page forward or backwards. This gives you a choice of four forced pages.

You can ask the Spectator to look at the top line, and you will tell him what he's looking at, instantly without a question, or he can look at the first paragraph or the last line, whichever you prefer. Study the great mechanics of this book. It has unlimited possibilities.

FOR PROFESSIONALS ONLY

Presentation for "CORONET" Trick

You throw the book to a Specator, and you point to the top to show that all the words are different, and ask him to riffle through and examine the book thoroughly. Now don't argue with me here, I had audience tested this -- at no time can the eye look at the top and bottom simultaneously. And by pointing to the top is the most subtle way I know to have them concentrate upon the top words.

Now you say: "Think of any one of those top words". and point to the margin and show them the large words in the top. And I will give you the definition of it. Now here is the double talk you give them.

"You have selected a word that is derived from the Latin (Inasmuch as ~~most words are derived from the Latin or Greek~~, he will not argue with you).

"And this word is in common usage now. It is a very provocative word, and it has two meanings. (Most every word has two meanings). Well, we'll get back to this word a little later, now I want to try a more difficult experiment. I want you to stick a card in the book anywhere you want."

NOW THIS IS IMPORTANT. You point to the margin on top with the large words and tell 'em there are some large words in the margin on the bottom. Tell them to look on either side of the page and remember those two words on the bottom. This is BEFORE he puts the card in.

As the book is divided into 4 sections, it's a simple matter to judge which section the card is in. We have purposely used words that can make 4 sentences that you can remember: In Section 1, you have the words -

DAYLIGHT DAZZLED the DELIGHTFUL DELIVERY

The second section:

HAPPY HANDSOME HEART is HILARIOUS

The third section:

There's a NATURAL NECESSARY NEED for NUTRITION

The fourth section:

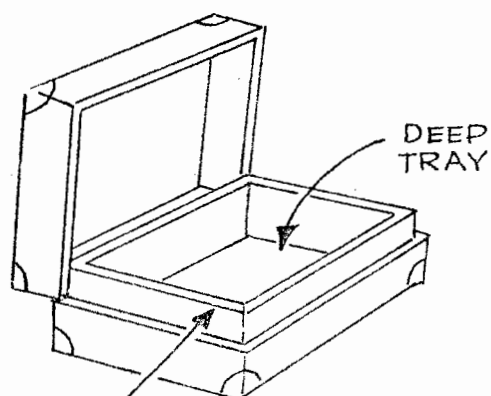
SACRIFICE and SAVING brings SECURITY and SUCCESS

Now isn't that easy to remember? Now if you wish to repeat it...and the fellow puts his card in the same section you have used, you have two alternatives: "Take the card out, and put two cards in as far apart as you can. I'm going to try and do it the hard way." Or you can say: "It's not fair to try it with you again, let's try it with someone else." And make sure he puts the card in another place. This is a great trick. Please make me proud of you and your presentation.

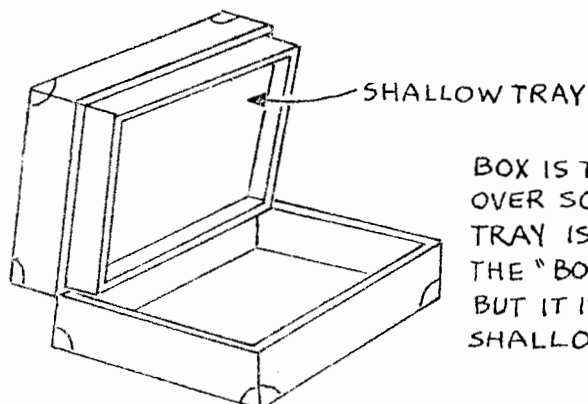
HIMBER'S BEST
(Instructions Only)

You are furnished with a beautiful leather box. Guard the box and its secret well, as this will be a collector's item. Procure a brand new red

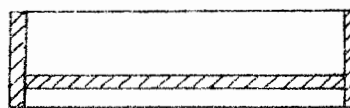
backed pack of cards and a brand new blue deck. Now you are set for two of the many possible effects with this miracle card box.



TRAY TRANSFERS FROM BOTTOM SECTION TO TOP SECTION WHEN BOX IS CLOSED.



BOX IS TURNED OVER SO THAT TRAY IS ON THE "BOTTOM" BUT IT IS NOW SHALLOW.



BOTTOM OF TRAY SET INSIDE

TO PREPARE

First lift up inner tray of box marked "A". If you hold bottom of box with left hand and grasp back or rim "A" with right hand, the two will come apart. It fits tightly but it will come apart.

Place blue deck face down in tray with one card in center of deck reversed - (say Jack of Diamonds). Place a red backed Jack of Diamonds on top of blue deck, face down in tray. Place this deck and tray upside down, in other lid where it fits loosely.

On top of the shallow part of tray, place 4 or 5 blue cards, face down, and place box opened on table as spectator gets illusion that a full deck of cards is in the box.

EFFECT 1

Ask the spectator to take from the red pack any card face down, (without looking at it) and place it on top of the blue pack in the leather case. Shut the box tightly and toss it to spectator so that box turns in air and the weight of the box will cause it to become reversed from its original position in spectator's hand. When he opens the box, all he can see is the blue deck with the card reversed and the matching red backed card on top of it!

EFFECT 2

You offer to repeat the trick but this time when you prepare the box

leave the blue deck out of the box. When he places the red card on the few cards that are showing in the shallow part of the tray, he is convinced that there is a full deck there. You can say as an afterthought: "By the way, you can look at the red card." (It makes no difference as when he looks for the cards they will have vanished!)

Again you shut the box and toss it to him with a turning motion. When the spectator opens the box and finds it completely empty of all cards, watch the look of consternation on his face. It is really a startler.

POINTS TO REMEMBER

Always leave the blue pasteboard card box and red pasteboard cardbox nonchalantly around as this psychologically registers the fact that two decks are constantly in use.

When doing effect #2, place blue deck of cards in your pocket surreptitiously. Only use poker size cards as they fit snugly and noise will be avoided. Other effects possible, such as using cigarettes or roll of bills, or a jumping snake, etc., instead of having box empty for effect #2.

When finishing effect #2, place red deck inside leather case and away you go. Many other effects are possible. Have fun!

ABBOT'S IMPROVED VERSION "THE LAST CARD" (Abbott's Magic Mfg. Co.)

A regular deck is used. Sixteen cards all the same are loaded in base. After the deck has been shuffled, hold deck in left hand. Pick up stand and place it in left hand directly over shuffled deck. Second or third finger is curled up under stand alongside edge of sixteen cards. After you have talked about the different colors, etc. take the stand away with right hand, thus adding the sixteen cards to deck.

We have proved this to be an intensely mystifying trick, and if any fault can be found in the trick, it is the fact that it is so easy to perform--but don't let that influence you. Do it and let the audience be the judge.

Suggested forms of Patter: "Although I now use a deck of cards, this is not a card trick. I first need a subject. Will you assist, Sir? Thank you." (Fan cards and shuffle, etc.) You know as well as I do that hypnotism is illegal in this state, Therefore, if I should hypnotize you and put you to sleep, or have you perform different tests, I would be breaking the law. But I can hypnotize you to the extent of controlling your very thought and that is what I intend doing. The deck of cards has been freely shuffled and I now deal out 16 cards. You choose one and take careful note of its value and suit. We now mix your card with the rest of them, so that we have 16 cards, one of which is yours.

"The next phase of this experiment is to separate the 16 cards into groups of four. I warn you that those colors have not been picked haphazardly. There is a reason for each color and its particular position on the stand. You will apparently have free selection, but regardless of how you try to oppose me mentally, the last card left on the stand will be your card."

TEL-A-COLOR CARDS

Originated by Robert Fillman

This is a real "gem" for impromptu or off-hand or press demonstration and I strongly recommend it.

Five different colored cards and five small envelopes, such as used for paying salaries, are used. Spectator directed to decide on one of the colors -- think of it 1/2 minute. Then to pick that card up and turn it over -- face down or upside down. Then place all the cards, each card in a separate envelope. This is done while performer turns his back. Performer takes envelopes, holds them to his forehead, and "mentally" discovers which color was selected!

Special cards, indetectably "prepared" are used. Cards look identical on both sides but are prepared so that they will bend easily one way and not the other way. Consequently, when performer takes envelopes and holds them to forehead, he can notice which way the card gives the greatest resistance. It bends easy one way and more stiffly the other and is detectable while still inside the envelope. When cards are dealt out on the table, five in a row, each color different -- simply deal the cards with the "resistant" side upward. Place envelope with flap side uppermost or opening side uppermost. Spectator will naturally slip the cards in envelopes quickly as possible all the same way. THIS IS A REAL HONEY FOR AN IMPROMPTU EFFECT AND I HAVE SEEN IT WORKED BY MACK MURRAY WHO WAS GETTING \$1,300.00 FOR 9 DAYS AT A HOME SHOW AT SPRING GARDEN HILLS, FLORIDA, WHO USED IT TO MYSTIFY THE MANAGER AND PUBLICITY MAN OF THE EVENT -- REPEATEDLY.

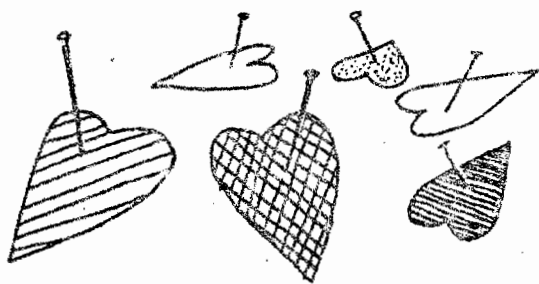
"THE VAMPIRE'S HEART" (Larry Becker)

Effect: The magician explains that a vampire is an earthbound spirit that can be destroyed only by driving a stake through his heart. Five colored hearts and five pins are shown. Magician turns away, instructing spectator to select the heart he wishes to be the vampire...and to destroy same by pushing a pin through the heart...In order to prevent the magician from knowing which heart he selected, spectator pushes a pin through each of the remaining hearts. When the magician turns back, the five hearts are on the table, each with a pin through it. The magician removes the pins from the hearts one by one...holding each heart to his ear as he does so.

Then, dramatically, he announces which colored heart is the selected "VAMPIRE'S HEART":

THE VAMPIRE'S SECRET:

Required are 5 different colored hearts, a holder with 5 pins, a paper clip, and a magnet which may be clipped between the fingers. Only one of the 5 pins is a steel pin. The others are brass and not magnetic. This is the principle upon which this trick is based.



FIVE DIFFERENT COLORED
FELT HEARTS W/ 5 PINS
STUCK IN THEM

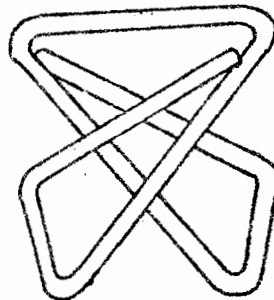
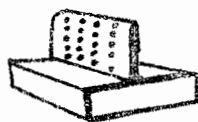


FIG 2. TYPE OF PAPER CLIP
USED TO HOLD MAGNET ON
BELT UNDER COAT



SMALL MAGNET WRAPPED
IN SKIN-TONED BAND AID
FOR EASY HANDLING

How to Perform: Before beginning, place the paper clip over your belt... to the left of the buckle where it will be hidden by your coat. Place the magnet against the clip where it will be held by magnetic attraction. The magnet can now easily be obtained....and you are all set to perform.

Patter about the legend of the Vampires. Take the steel pin...doing so casually as if it makes no difference which pin is taken. Inform the spectator that after you have turned your back he is to select any one of the five hearts to represent the "VAMPIRE'S HEART"....then he is to push the pin through this chosen heart to destroy the vampire. As you tell him what to do.. demonstrate the action with the heart you are holding. Remove the pin (the steel pin) and hand it to him. Replace the heart on the table and turn back to the spectator.

Ask spectator to tell you when he has pierced the heart of his choice... ..when he has done so tell him to push each of the 4 remaining pins through each of the 4 remaining hearts, so that it will be impossible for you to tell which is the real "VAMPIRE'S HEART".

While the spectator is doing this (your back is to him the whole time) remove magnet from your belt holder by clipping it between the 3rd and 4th fingers of the right hand.

When the spectator has finished impaling all 5 hearts, have him mix them around on the table. Turn to the spectator and explain that according to the Vampire legend...by removing the spike from the Vampire's heart he will return to life. Pick up one of the hearts with the left hand. With the thumb and first finger of the right hand remove the pin from the heart (the back of the right hand is facing the spectator, masking the magnet). As soon as the pin has been removed, lower the right hand and bring your left hand, containing the heart to your ear as if you are listening for sounds of life. As you do this you will have plenty of time to place the pin against the magnet in your right hand.

If the pin is attracted to the magnet you will know that you have the correct heart; naturally if the pin doesn't react to the magnet it will not be the selected heart. After you have checked each heart, replace pin in holder and place felt heart to one side. When you have tested all five hearts... dramatically announce the color of the chosen vampire heart.

This trick is very simple to perform and is practically automatic. Keep in mind that all attention should be directed toward the felt hearts and away from the pins...although everything can be examined (except the magnet, of course).

"PSYCHO"

By Larry Becker

(Instructions Only)

Effect: A plastic box is shown. The small hole in the cover represents the magicians ability to see through the fifth dimension. Five ESP cards are handed to a spectator who places them behind his back. He reverses one card and buries it between the other face down cards. The box is then handed to the spectator. He places the packet of cards in the box still keeping all out of sight behind his back. The box is then turned over and brought forward where it is held between the palms of the spectator's hands. The magician gazes intently at the spectator's hands and proceeds to draw something on a piece of paper which is then folded and placed in full view. The spectator opens the box, removes the packet of cards and spreads them on the table. One card is face-up. It is the star design. The slip of paper is opened and it is seen that the magician drew a Star indicating that through the power of the fifth dimension he was able to penetrate human flesh....solid plastic....and opaque cards with his amazing X-Ray vision.

This effect defies explanation. No magnets, no trick or marked cards and the box is not gimmicked; everything may be examined.

Secret: In the set are one plastic box and five ESP design cards. The only other items you will need are a 3 x 5 file card and a pencil. The secret to "PSYCHO" is in the box and one subtle move. The box appears to be opaque; however, this is only true to a point. To illustrate, open the box and place one card face down in the box. Close the cover and snap it shut. Turn the box over and look at the bottom. Nothing is visible...the plastic looks

opaque. Now insert your index finger through the hole in the cover of the box and press the card upward against the bottom side of the box. The design on this card will be clearly visible through the bottom of the plastic box. It is the principle which makes seeing through the 5th dimension possible...

To begin, stack the five cards in the following order - face-up on the table. CIRCLE, CROSS, WAVY LINES, SQUARE, AND STAR. The order can easily be remembered. The circle is composed on one solid line, the cross two lines, the wavy lines three, the square four, and the star has five points. Turn the pack face-down so that the circle card is on top.

To perform: Show the box and state that it represents the 5th dimension and that the hole in the top represents your ability to see through the 5th dimension. Show the five design cards being careful to retain the order. Instruct spectator to place the packet of cards behind his back where he is to transfer one card at a time from the top of the pack to the bottom (demonstrate this). Continue on by stating that at any time he desires he is to stop....turn the top card face-up...and slide his face-up card BETWEEN the remaining face-down cards.

When he indicates that he has done this...hand him the box with the top open and tell him to place it behind his back where he is to insert the pack of cards and then close the box. Now have him turn the box over (the cover with the hole will now face the floor) and bring it forward.

Now comes the only move in the entire routine. Study this closely. It should be done casually as if you are merely demonstrating how you want the spectator to hold the box. Take the box from the spectator with the LEFT hand...THUMB ON TOP and the remaining FOUR FINGERS ON THE BOTTOM (actually this is the top of the box). The MIDDLE or INDEX FINGER of the LEFT HAND should be positioned right over the hole in the cover. State that you wish the spectator to hold the box in his left hand...and to cover the box with his right hand. As you state this.... start to place your RIGHT HAND over the box. As soon as your right hand hides the box from the spectator's view...PUSH UP THROUGH THE HOLE IN THE COVER WITH THE LEFT INDEX FINGER...PRESSING THE PACKET OF CARDS AGAINST THE BOTTOM OF THE BOX. At this instant a FAST GLIMPSE will tell you which ESP card is on the bottom of the packet. As soon as you have noted this card, remove the index finger and press the right hand tightly over the box. This entire action takes but a second to accomplish. The card you have just noted will reveal the spectator's reversed (or face-up) card. If the design you saw was a cross (2 lines) then the reversed card is the one which FOLLOWED it in the original set-up - the wavy lines (3 lines). If you noted the circle (1 line) then the face-up card would be the cross (2 lines). If the 3 wavy lines showed the face-up card would be the square (4 lines). If the star design is seen, then the reversed card would be the circle, and so on. This is a very simple system as you will see when you try it out.

As soon as you have the necessary information, hand the box to the spectator who will hold it as you have indicated. Actually, at this point all the dirty work is done. The rest is strictly for effect. Pretend to gaze through the spectator's hands. Pick up the 3 x 5 card and duplicate the design which you now know to be reversed in the packet. Fold this and place in FULL VIEW. Have the spectator open the box and remove the packet of cards. Now have him spread the packet and remove the card which he previously turned face-up. Now all that remains is to have the spectator compare this

design with the one which you drew on the 3 x 5 file card. Naturally they match.

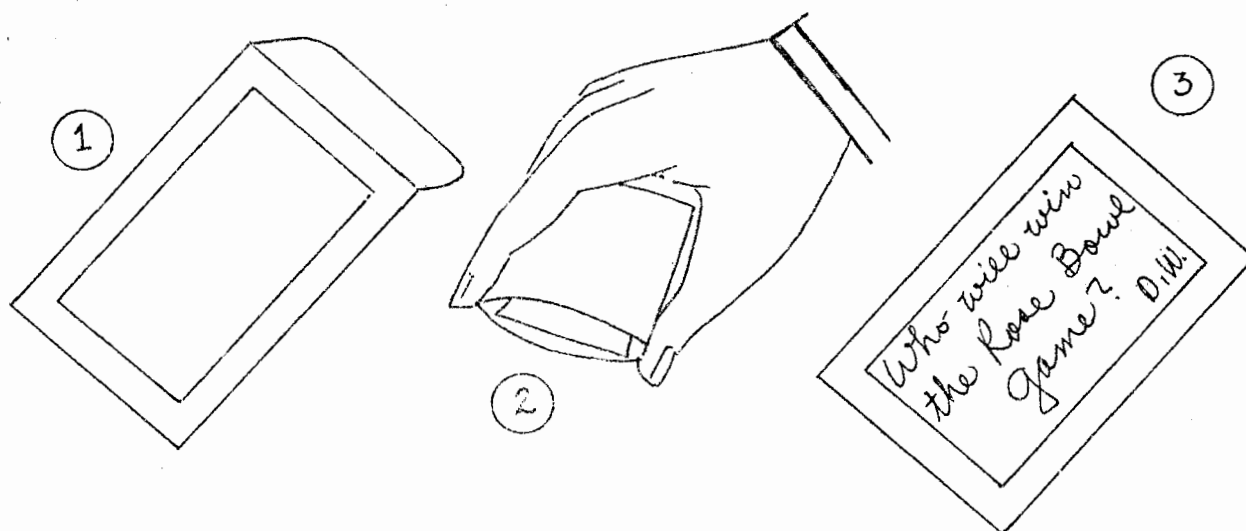
Ed Mellon Presents

THOMPSON'S THIRD EYE

(J.G. Thompson, Jr., with an assist by Dr. Jaks)

For years the proper use of the window envelope principle has resulted in a very satisfactory method for single message reading. Very little has been done over the years in the way of improvement but that is no longer true, for coming up is a description of a new type of gimmicked envelope that adds much to the effectiveness of this type of presentation.

A supply of $4\frac{1}{4}$ x $2\frac{1}{2}$ " manila pay envelopes are gimmicked by cutting a $1\frac{1}{4}$ " x $3\frac{1}{4}$ " window in the face side. Cut from the face of another is a piece measuring approximately $3\frac{3}{16}$ " x $2\frac{7}{16}$ ". This is inserted in the window envelope and pushed down as far as possible. The flap of the envelope is stuffed inside, so that it lies over the edge of the dividing slip. Put a $4\frac{1}{8}$ " x $2\frac{1}{8}$ " card in the envelope and you are in business.



To present, hold the envelope flap side up from above with the left fingers on one of the long sides and the thumb on the other. Squeeze the edges toward each other and the mouth of the envelope will open. Point this toward the spectator, so that he gets a good look at the interior of the envelope and ask him to withdraw a card. Everything seems completely normal and unprepared, but, please make no mention of this. The window will be below his line of vision and should cause you no concern.

Tell the spectator to write the data (his choice) on the card. As he

is doing this, pull the flap out. Again everything looks fair because the upper edge of the partition is not visible.

When spectator has completed his writing, take the card from him writing side down, and slide it into the envelope underneath the partition this time. No trickery will be suspected at this point, for the end of the card is always in view.

Two procedures are possible. If you want to inject a light note, pick up the envelope, turning the face side toward you, and hold the flap up to the spectator's lips. Say, "You lick it. I have a weak stomach." During this byplay and the next moment or two, there will be ample time to read the written data. Press the flap down by holding the envelope, still flap side toward the spectator, and running your fingers over it. Then lay the envelope face down on the table.

On the other hand, if you want to play it straight, simply lay the envelope on the table, wet the flap with your fingers, pick up the envelope and press the flap as described above, getting the needed information at that time.

In any event, the envelope finally should be laid flap side up on the table in order to bring into play a very lovely move originated by Dr. Jaks which puts the last touch of perfection on this sealed message reading method. As a reason for laying the envelope down on the flat surface, scrawl some mark of identification on it. The place the tips of your left fingers on one end of the envelope and your thumb on the other. Press down hard, at the same time moving the thumb and fingers toward each other. When they meet, the envelope will be folded in half. Continue pushing with the thumb against the two halves in a direction between the fore and middle fingers. This will result in the envelope being folded roughly into quarters. Place this small bundle in one of the spectator's hands and close his fingers over it. This entire series of moves is done rapidly - almost as a single maneuver - and is very disarming.

After you have revealed the written data, it is possible to take the envelope, open it and withdraw the card, crumpling the envelope and placing it in your pocket. But that seems to be unnecessary. Simply get a confirmation, take the folded envelope and drop it in your pocket as you go to something else.

THE PHANTOM DICTIONARY

Harry C. Bjorklund

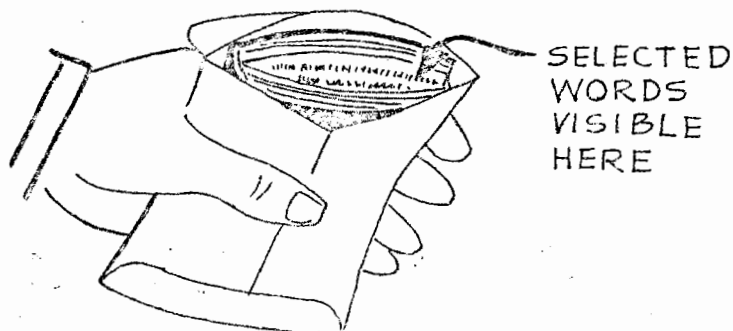
Effect: The spectator looks through an ordinary pocket dictionary, selects any page and remembers a word or two thereon. The performer seals the book in an unprepared envelope and while spectator is holding envelope and book, he slowly names the selected words. HERE ARE SOME OF THE FEATURES:

1. You use no outside props. No assistants. Only one envelope and one book

are used.

2. There is no duplication of pages or words, spectator has absolutely free choice as to what page shall be used.

3. There is no attempt made to open the book on your part, before it is placed in the envelope. Knowledge of the selected words are gained in a subtle manner while all eyes are upon you.



Method: The secret of the effect lies in the dictionary which is gimmicked in a simple manner. A hole is punched through the pages of the book and a loop of string inserted. There are two knots in the loop of string located at the outside of the front and back cover with just enough string between the knots to allow the book to be opened flat.

After a page has been selected and the book closed, a small portion of the string loop will remain wedged between the pages at the point where the book was last opened. This caused a slight crimp in the pages noticeable at the top end of the book. The envelope is of the type that has a flap at one end and is just large enough to accommodate the dictionary.

TO WORK, hand a spectator the book and ask that he select any page with an odd number. Hesitate and, as an afterthought, say - "Perhaps you would rather use a page with an even number?" Whatever choice the spectator signifies, you request that he select a page and memorize the first and last words defined thereon. (The first word of the page is at the top of the first column and the last word is at the bottom of the second column. ALSO NOTICE--that BOTH OF THESE WORDS ARE AT THE VERY TOP OF THE PAGE for your PEEK.)

Now pick up the envelope and hold with the gummed side of the flap uppermost. You must recall at this point the choice of odd or even pages made by the assisting spectator. If the even pages were selected you insert the book in the envelope with back cover uppermost. If the choice of odd pages were made, the book is held in the normal manner with front cover uppermost and in that position is placed in the envelope. Hold the envelope containing book in the left hand with one edge of the envelope in the crotch of the thumb while the fingers press against the opposite edge. (SEE SKETCH). Now squeeze envelope and book between fingers and thumb so that a bridge or gap will be formed in the pages of the book. The two words at the very top of the page, where gap is formed, are those selected by the spectator and will be clearly visible and easily read as you peek while sealing the flap of the envelope.

Suggestion: ~~A rubber band, if it fits rather loosely,~~ may be placed around dictionary after it has been closed. In this manner ~~the book~~ can be handed to several spectators who each select a word (LAST WORD ON ANY PAGE ONLY). The performer obtains a peek at each word in the act of taking the book from one spectator to another. These words are memorized for a startling climax to this effect.

AN EASY WAY to open book is to insert one finger in the break or gap, formed by loop of string, while you are inserting the book into the envelope. Then squeeze book to hold open for your peek at the word or words.

PARA-MENTAL

Ken Allen Products

A red backed card is selected by the performer and sealed in a blank envelope and clipped to the stand illustrated. Three blue backed cards are selected by a spectator and each sealed in a numbered envelope and clipped to the stand. Spectator selects one of the numbered envelopes which is removed from the stand and the card removed. The card which the magician selected is removed from the blank envelope. BOTH CARDS MATCH, a chance in a million. The cards in the other two envelopes are removed to prove they are different. A real perplexing effect!

Props you Receive: Four clothes pin type clips, three sets of envelopes --each set consists of one blank envelope...one envelope with a number 1 printed on it...one with a number 2 and one with a number 3. Four red backed cards of the same suit and number, and four blue backed cards of a different suit and number than the red backed cards. Magician's wax.

Assembly: Note the order of the washers, nuts and wing nut on the bolt. Take all the items off the bolt and lay them on the table. Put the smallest washer on the bolt first. Push the bolt thru the hole in the black plastic square going from front to back (naturally the side with the white plastic "X" on it is the front). Put on the rest of the washers. Screw one of the nuts on the bolt, right up to the washers. Now unscrew it one half turn. Screw the next nut on the bolt right up to the first nut. Push the bolt through the hole in the plastic stand. Screw the wing nut onto the bolt (fairly tight). If this complete operation is done correctly, the black square will be just loose enough to revolve on the bolt. If it is too loose it will wobble. When you lift the "Para-Mental" always do so lifting it by the base -- DO NOT lift it by grasping the square.

Effect: A card is selected from a red backed deck by the magician -- the audience does not know what card is selected. This card is put into the blank envelope and clipped in the center of the top edge of the black square. A blue backed deck is given to a spectator with a request that he look at the cards and then shuffle the pack face down. With the deck face down he selects a card--DOES NOT LOOK AT IT and puts it in the envelope with the number 1 printed on it. The black square is given a quarter turn to the right, and the No. 1 envelope is clipped to the top of the square. Another card is selected

by the spectator WHICH HE DOES NOT SEE and this is put in the envelope with the No. 2. This envelope is also clipped to the square. A third card is selected and inserted in the envelope with the number 3 on it--this envelope is also clipped to the stand (spectator does not see this card either).

Someone is asked to choose one of the numbered envelopes--it is removed from the stand, card taken out and clipped back on the stand face towards the audience. Someone is then asked to choose another of the numbered envelopes--the chosen envelope is removed and the card taken from the envelope--shown to the audience and clipped to the square face out also. The two envelopes that were just used are placed on the base of the stand.

Performer removes the blank envelope and hands it to a spectator with the request that he remove the card it contains (remember this is a red backed card from a red backed deck). Performer removes the remaining envelope from the stand and removes the card it contains. The card is clipped back on the square back out. The spectator is asked to call the name of the card he has removed from the envelope. At the same time the magician turns the card around that he just clipped to the square--The magician's and spectator's cards match.

Set Up: Let's assume that a blue backed deck will be given to the spectator as in the above routine. Take three duplicate blue backed cards, buckle them a little the long way, and insert one each in the three sections (directly centered at the "V" cut) on the back of the square. The top edge of the cards should be just below the back edge of the plastic square. The backs of the cards should be against the plastic. If you could see through the black plastic from the front of the stand, you would see the backs of the cards.) Turn the square so the three cards are at the right, the left and the bottom of the square. The top of the square is left empty.

We will now assume that the three blue backed cards that are in the square are the 3-Hs. Fan a red backed deck with the faces towards you. Remove the 3-Hs from that deck and put it in the blank envelope with the back of the card towards the audience.

(Each one of the clothes pin clips should have some magician's wax on the inside back jaw of the clip). The front of the clip has the rhinestones. Clip this blank envelope to the top section of the square (there is no card in the back of the top section.)

Hand a blue backed deck to the spectator which he examines and mixes--(Make sure the 3-Hs has already been removed from the deck). With the cards face down, have him remove a card WITHOUT LOOKING AT IT. This card is put in the numbered envelope 1, with the back of the card facing the front of the envelope (all the cards are always put in the envelopes the same way). The number on the envelope faces the audience. Turn the square one quarter turn to the right. Put the numbered envelope against the plastic square--the top edge of the envelope even with the top edge of the plastic. The envelopes are clipped directly in front of the cards that are hidden in the stand. As you clip the envelope to the square, you will also be putting the clip over the card concealed behind the square. As the clip closes on the card, give it an extra squeeze just to make sure the wax adheres to the card.

Repeat the same thing with the second and third envelopes and second and

third selected cards. At this point the audience sees four envelopes clipped to the square. Have some spectator call out the number of one of the envelopes. Let's say he chose envelope No. 2. Grasp the envelope at the bottom (DO NOT TOUCH THE CLIP)--when the number is chosen, turn the square so that envelope is at the top position) and pull straight down. The clip will stay where it is, and the envelope will be in your fingers. Open the envelope and remove the card. Show the card and press open the clip it was just removed from (do not remove the clip) and clip the card to the square with the face of the card facing out. Have another numbered envelope chosen, and go through the same procedure. The reason you are showing the cards is just to prove that they are different.

Two envelopes are now left on the square (if you have more than that you goofed). One is numbered and has a blue backed card inside, which was chosen by the spectator. The other envelope is holding a red backed card and was chosen by the magician. Turn the square so the blank envelope is at the top position. Grasp the envelope at the bottom, with your fingers behind the envelope and your thumb in front--PUSH the envelope up (straight up) away from the square, and the clip will stay with it and still be clipped to the envelope. Magician removes the clip and hands the envelope to the spectator. Turn the square so the remaining envelope is now at the top position. Hold this envelope in the same manner as the one you just removed. PUSH the envelope up and away from the stand--due to the wax on back of the clip which is against the card concealed in the square, the clip will pull the card out of the square and keep it clipped securely behind the envelope. Hold the envelope in your left hand with your fingers in front and your thumb in back--which holds the card behind the envelope. The envelope should be held at the left side. Remove the clip with your right hand--as you open the jaws of the clip, tip it towards you and up--Put the clip on the base of the stand. The envelope should be held directly in front of your body. With your right hand open envelope by putting two or three fingers in it--your thumb goes behind the envelope and rests on the card. Holding your left hand still, raise the card up from behind the envelope with your thumb, letting your fingers slide up from the inside of the envelope-- just ignore the card that is in there. To the audience it looks as if you are removing the card from the envelope. Drop the envelope on the table. Name the card you are holding, and have the spectator do the same thing--both cards match.

Make sure the cards do not slip out of or down into the square by buckling them a bit.

ADDITIONAL IDEAS AND SUGGESTIONS FOR THE PARAMENTAL

Instead of using cards as stated in the original routine, try the following as a change:

Obtain at the bank a number of one dollar bills that have serial numbers in sequence. The numbers would run something like this: 45610466 and 45610467 and 45610468, etc. Using an ink eraser, erase the last number on each bill and you will have three bills with the same serial number. Fold each bill in half and then in half again, both folds going the same way. When folded, the bill should be $1\frac{1}{2}$ x $2\frac{1}{2}$ inches. Load each bill in a section of the Para-Mental as you would if you were using the cards.

Borrow a business card from someone in the audience and say you are going

to write the serial number of a one dollar bill on the back of that card. Do so. You write the number which is on the bills in the Para-Mental. Put the business card in the blank envelope and clip it to the stand. Next borrow from three different people three one dollar bills. Tell each spectator to fold his bill in half and then in half again, so the serial number is on the inside of the bill. Make sure the bills hidden in the Para-Mental are folded the same way. Give each spectator one of the numbered envelopes and have them put the bills in the envelopes. Clip the envelopes to the stand. Have the spectator who loaned you the business card think of one of the numbered envelopes. Tell the audience you have predicted the number on a bill and not only wrote the number of a bill on the card before you borrowed the bills, but also have not seen or touched the borrowed bills. Also mention that the spectator who is thinking of one of the numbered envelopes is going to choose that numbered envelope which contains the bill that you have predicted.

Have the spectator call out the number of the envelope he wants. Remove the other two envelopes with numbers by pulling DOWN on the envelopes as you do with the cards in the other routine. Remove the clips and let the spectator remove the bills and call out the numbers on them. Then remove the blank envelope and hand it to the spectator who loaned you the business card. Ask him to remove the card it contains as you remove the last envelope from the stand. These last two envelopes are removed from the stand by PUSHING UP on them. Remove the bill from your envelope (actually you are bringing the bill up from the back). Crumple the envelope and drop it on your table. Hand the bill you supposedly removed from the blank envelope to another spectator and have him read off the numbers or do it yourself. Have the spectator with the business card which contains your prediction verify each number as it is called out.

If you want the routine to last longer, borrow four bills, use four envelopes, put numbers on them from one to four and go through the same routine as above, only instead of clipping your prediction to the stand, let a spectator hold it. Naturally, you will also need four bills hidden in the stand.

When using either routine of the three cards or the three bills, remove the wax from the one clip which holds your blank envelope. Then when you push up on your envelope, you can hand it to the spectator with the clip on it and have him remove the clip first and then the card (or bill), and the clip will not stick to the envelope as he removes it.

THOUGHT CONTROL

By Richard Hember

- Louis-Tannen Inc. -

Here is a practical utility item with which you can seemingly control the actions and thought of your audience! (A wallet with a strong magnet concealed inside).

Effect #1: A freely selected card is placed on top of deck in full view. Performer removes a wallet from his jacket pocket, opens it, removes a small pay envelope from it, and it is seen to contain the same card as the card selected by the spectator, and placed upon top of the deck, with a differently colored back.

Preparation: Place a card in pay envelope and place pay envelope in inside left portion of wallet. Place a duplicate card (which is of a contrasting colored back), face down on top of the face down deck. On this put a specially gimmicked card, which is loaded with a steel plate and therefore can be picked up with a magnet. Wallet is placed in breast pocket of jacket, with several papers or bills, etc. within it to make it look absolutely innocent.

First, casually fan deck face up, showing all cards different (you may even shuffle them as long as the top two are left intact). Fan deck face down; have spectator touch any card. Tell him he can change his mind if he wishes (and he can!) Pull card forward. Say: "So you can remember your card we'll place it on top of the deck" and so do. Remove wallet from coat pocket, open it and remove papers from it. As you say "If you want to initial your card, you may do so" let side of wallet rest on top of deck as you remove pencil from wallet and hand pencil to spectator.

Pull wallet to left of deck. Concealed magnet in wallet will lift gimmicked card and selected card away, leaving the card on top which matches the card in pay envelope with contrasting colored back. You now remove pay envelope and disclose cards, one red back card and one blue back card, both of the same suit and value. Thought has been controlled! As you take the wallet away, keep both sides hanging down from its center; this will effectively hide the stolen cards. Then casually put wallet in left side coat pocket.

Effect #2: Blank cards may be inscribed with various designs, similar to E.S.P. designs. Draw figure on second flap of index at left of wallet. Place duplicate design on top pile of cards, face down and gimmicked card face down above that. Proceed as in Effect #1.

Many other effects are possible with this fine utility item.

RICHARD HIBER'S
THOUSAND DOLLAR CHALLENGE

(Instructions Only)

Once in a lifetime a trick is conceived which embodies all of the features that make a magic trick successful. This, we feel, is it! Through the courtesy and cooperation of the Mercury Mystery Magazine, Ellery Queen and Fred Dannay (all connected with Mercury Mystery Magazine) we were able to print a magazine that will send the average mentalist into ecstasi.

raptures. With this magazine you can make a prediction a week or so in advance and then read a spectator's mind the night you perform on television, radio or the stage.

First, let us describe the effect: Three magazines are shown, such as Reader's Digest, Coronet and the Ellery Queen Mystery magazine. The spectator chooses one, turns to any page and the story he turns to is discerned by the mentalist, also the author, several words chosen and revealed and then a startling prediction is made. Placed in a crystal box a week or so ago is found the very word chosen by the spectator a week later. You may even offer a thousand dollar challenge that you will reveal the very word the spectator will choose from a hundred thousand words in a magazine.

NOW READ THE INSTRUCTIONS AS THEY ARE VERY IMPORTANT.

First of all, here is a list which you do not need to memorize if you're conversant with the names of the average mystery writers:

| | |
|--------|------------------------------|
| E.S.G. |Earl Stanley Gardner |
| C.D. |Connan Doyle |
| E.Q. |Ellery Queen |
| E.A.P. |Edgar Allen Poe |
| A.C. |Agatha Christy |
| M.R.R. |Mary Roberts Rhinehardt |
| R.S. |Rex Stout |
| D.H. |Dasheil Hammett |

Step 1

You will receive from us a list of clues for your trick which should be pasted on a Reader's Digest magazine. The Reader's Digest magazine will then look exactly like the Reader's Digest magazine of any issue. Ask spectator to take the Reader's Digest magazine, the Coronet magazine and the Ellery Queen magazine (which has been especially printed for this trick). Ask him to shuffle the magazines and hand them back to you. If the Ellery Queen magazine is on top when he hands it to you, ask him to keep a magazine, but actually forcing him to take the Ellery Queen magazine. If the Ellery Queen magazine is in the center of the pack when he hands them back to you, make sure you drop the top magazine as he hands them back to you and then pick it up, placing the fallen magazine on the bottom of the pile. You are then in position to force the Ellery Queen magazine upon the unsuspecting spectator.

Step 2

Now ask the spectator to turn to any page - he may change his mind as often as he wishes. After he has chosen a page, casually ask him to turn to the beginning of the story and concentrate on the author's name. As there are only eight stories in the magazine it is an easy task to judge what story he is looking at from the number of pages he is holding the book at. Suppose it looks like the second story of the book. In order to check you say: "the first initial of the author's name is 'D'." If he says "no" (which is highly improbable, as you can easily guess what story he's looking at) you jump to the previous story's author or the following story's author whichever looks more promising. The minute you are sure of the author then casually look at the clues on the front of the Reader's Digest magazine and

then proceed to read his mind.

For example: Let us say you know he is on the second story. You look at the clues and you see "The Adventure of the Blue Carbuncle, C.D. Sherlock Engrossed - 37". C. D. immediately stands for Connan Doyle. Then you ask him to concentrate on the title and you announce "The Adventure of the Blue Carbuncle". Then you ask him to look at the page number and take the first number of the page and count to that word from the beginning of the story. You then announce that word "Sherlock". Then ask him to look at the next number on the page and count down to that number from the beginning of the story and you announce the word "Engrossed". As the page number in this case is 37 the clue gives you the third word and the seventh word. AT NO TIME DO YOU ANNOUNCE THE NUMBER OF THE PAGE.

Step 3

And now for the thousand dollar challenge! You ask him to add the two numbers together and count down to that word from the beginning of the story and announce it. And this word of course is "problems" which is the key word of all of the totals at the beginning of every story.

REMEMBER THIS, IT IS IMPORTANT. THE PAGE NUMBER AT THE BEGINNING OF EACH STORY TOTALS TO A NUMBER WHICH WHEN COUNTED DOWN IS ALWAYS THE WORD "PROBLEMS". SO NO MATTER WHAT PAGE THEY TURN TO, IF THEY TURN TO THE BEGINNING OF THE STORY FOR THE AUTHOR'S NAME THE TOTAL OF THE PAGE NUMBERS AT THE BEGINNING OF THE STORY ALWAYS ADDS TO A NUMBER WHICH WHEN COUNTED DOWN IS ALWAYS THE WORD "PROBLEMS".

Paragraph Prediction

If you already have the \$1,000.00 challenge, you already know the method for getting the spectator to turn to the beginning of the story. Now that he is on this page, and you know the author of the story, you also know by counting down on your Reader's Digest Cue what number story he has turned to. Let us say it is the cast of "Amontillado" by Edgar Allen Poe, which is the fourth story in the book. You then look on the back of the Reader's Digest, where you have pasted the paragraph prediction cue sheet and look at the fourth box.

You then tell the spectator to concentrate on any paragraph. After he has done this, you tell him you will read vocally what he is reading mentally. Ask him to put his finger on the first word of that particular paragraph that he has chosen. After he has done this, you know approximately whether his finger is on the left or the right hand part of the page, and also whether it is on the top, the bottom or the middle of the page. If you know that his finger is on the left hand part of the page and in the center, you ask him if the first letter of the first word of that paragraph starts with an "I". If he says "Yes" you are all set to tell him that his paragraph starts with these words: "It must be understood that neither - " and at this point you say: "That's the paragraph you have been thinking of" and when he says "Yes" you take your bow to what, I am sure, will be a thunderous ovation.

Spectators May Bring Their Own Magazines

When spectators bring their own magazines, ask them to turn to any page and using the page number count down to a word (before they do this you of

course write a prediction which is placed in full view of the audience).

Then you say to prove that this man is not a confederate "Any one else may come up". While second spectator is coming up, you ask first spectator what was his word so that you can prove that you have made a prediction. After he has announced it, you say: I'll make this a double prediction. Before the second spectator even comes up here, I will predict what he will think of." Then you write the second prediction.

When second spectator arrives on stage you ask him to select a magazine, but of course give him the Ellery Queen magazine. Then he turns to a story and predicts a word; naturally it will be the word "problems", which you have written for your first prediction, and since you have written first spectator's word for your second prediction, both predictions will be correct. Of course both predictions are placed in same glass so no one knows which prediction was the first or second.

THE PERCEPTION DECK

(Dr. Thornton)

Effect: (1) Mentalist shows a deck of E.S.P. or similar "design cards" fanning them face to the audience. It is revealed that they are in random order, thoroughly mixed. They are again mixed. Fanned face down. A volunteer selects one - or a dozen - cards from this deck. Immediately the Mentalist names each card!

Effect: (2) Cards are mixed after Mentalist writes a prediction on a slip of paper. The cards are then handed to a spectator and another spectator reads the prediction. The cards are then counted and at the predicted number the predicted card is found!

Effect: (3) A row of ten of the Perception cards is laid on the table face up, and the Mentalist turns his back and instructs a spectator to pick up one card and hold it above his head...then hold it squarely in front of his eyes to "fix the symbol in his mind" ... then replace it on the table... then make a stack of the ten face-up cards. The Mentalist then turns around and immediately reveals the thought of card!

Thornton's Secret: The "PERCEPTION" deck is really two complete packs of symbol cards. Notice that in each pack, no two cards are alike. The beautiful colors used in the symbols give a range of twenty-four different cards, as each of the six symbols is repeated in four colors. Notice the beautiful three-dimensional effect of the silk screened backs...You will also observe that they are made with a "one-way" design.

The "random" order of the cards is prearranged. Reading from top to bottom, backs up, they should be (B is blue; Y is Yellow; R is Red and Bl is Black) B circle, Y circle, B cross, R circle, Y cross, B triangle, Bl circle, R cross, Y triangle, B square, Bl cross, R triangle, Y square, B star, Bl triangle, R square, Y star, B waves, Bl square, R star, Y waves, Bl star, R waves, Bl waves.

All mixing of the cards is done by straight cuts and therefore do not change the order or the cards. The order is remembered by the VALUE OF EACH COLOR AND EACH SYMBOL. Blue is 1, Yellow is 2, Red is 3, and Black is 4; the Circle is 1, Cross is 2, Triangle 3, Square is 4, Star is 5 and Wave is 6...The rotation is determined by the sum of these values thus: the Blue Circle is 2; no other combination will give 2, so you move to 3 and begin with the symbol of the lowest value (this is done with each set of a certain value). 3 is Yellow (2) Circle (and 1), and a Blue (1) Cross (and 2). Next you go to the combinations giving a value of 4; Red Circle (three plus one), Yellow Cross (2 plus 2), Blue Triangle (1 plus 3); then on to combinations giving a value of 5 beginning with the Black Circle...Once mastered this system is quite easy to remember and use.

Effect Number One: The working is now obvious. You have but to glimpse the card on either side of the chosen ones to let you know not only the names, but also how many cards were chosen!

Effect Number Two: Since you know the order of the cards, you have -ut to predict, say "the Blue Square will be the tenth card down in the deck" and bring the Black waves to the bottom when you "mix" them.

Effect Number Three: Because of the one-way principle involved in the back design of the PERCEPTION deck this effect is completely self-working.

Be sure that the backs actually are arranged so that the design is directed similarly. Lay five or ten - as you prefer - out on a table top and give the directions exactly as described. You will find that in changing the position of the card from "above the head" to "squarely in front of the eyes" (and then returned to the row on the table), the card is automatically turned end for end almost every time! You have but to pick up the stack of cards, backs toward you, and fan them out facing the spectators. Then as you see the "wrong-way" card you can reveal it in your most mysterious manner!

TIPS ON NAIL WRITERS

by C. H. Haden

Nail writers are made in many styles. I make over twenty items, which include the following types: - Clip, Under-nail, Band, Holdout and Thumb-tip.

They are also made in a "DeLuxe" type which produce bold dark writing for which special leads are necessary. This DeLuxe type may be fitted with Black, Red, Blue or Green leads. The Band DeLuxe is also made in a "Two Color Writer", to write either of any two colors as desired. In addition, the Band style is made to write in CHALK (with special refills) or in INK to match your fountain pen. All types are made fitted with a Stylus to be used for sealed predictions in conjunction with carbon paper.

If you have average length thumb nails the Clip type and Under-nail type

writers are suitable. If nails are very long, or bitten off short, the Band or Ring type should be used. The performer should not be afraid or conscious of the writer when attached as it is practically invisible. Do not try to keep concealed as your lay audience knows nothing of the gimmick and their attention should not be drawn to it.

The CLIP style has the advantage of being very small - so least possible chance of detection - but disadvantage of not being any too secure and most likely to be lost.

The UNDER-NAIL style is the same general construction as CLIP with the addition of a half moon shape which makes this type more secure and steady in use.

The BAND type would be similar to a skeleton thumb tip. It has the advantage of your being able to get set with it at any time. If put in lower vest pocket, can be readily slipped on the thumb by carelessly inserting thumb in pocket. It is well to keep the little piece of cardboard that comes with your CLIP or Under-Nail writer in place except when using, as this will maintain correct adjustment.

The flat metal part will stand quite some bending and adjusting. A pin or needle will dislodge the worn out piece by pushing from the back. A new piece is inserted from the front and will jam tightly as the hole in the little brass tube is slightly tapered smaller at the bottom. Cut lead off about 1/16" from end of tip. A little flesh paint may be used to advantage, but is not necessary. Keep nail-writer wrapped in a piece of tissue paper or in an envelope so as to avoid loss and also rubbing action of cloth which would shine up gimmick, giving it a gloss which reflects light and might give your secret away - thus necessitating a repaint job. Just before ready to use, take out and put in change pocket of right outside coat pocket, or lower vest pocket, as preferred. Some performers prefer having gimmick set in place on hand before starting.

The following effect is only one of a great many which can be obtained with the use of this ingenious little gimmick.

Have your deck of cards on table in a prearranged setup such as Si Stebbins. Borrow a business card and pencil and say you are going to write a prediction. Openly write on the card, "The card you select will be the ____ of ____". Set card in full view of spectators, writing NOT showing, and return pencil. Make writing careless so as to conform better with later insertion and do a little practicing before trying out trick. Pick up deck and fan, faces toward the audience, allowing them to see that cards are ordinary. False shuffle, using your favorite method. Now have a card freely selected allowing spectator to change his mind if he so desires. When card is selected cut deck and complete cut at this point (a perfectly natural move.) Glimpse bottom card by your favorite method, which will tell you the name of selected card (it being the one under the glimpsed card). Shuffle deck, and put deck in right coat pocket. While hand is there attach nail writer. Bring right hand out and pick up the business card in it. Hold nail writer in position and fill in blank spaces to correspond with selected card; in the meantime patterning as to what has happened. Hand card to a second spectator and have prediction read. Have first spectator show selected card and your miracle is performed. Drop nail writer back in pocket at an opportune moment.

YOUR PSYCHO-CHARACTER READING AND PERSONALITY ANALYSIS

(Instructions for Using Graphology Charts)

Samples of handwriting characteristics are given on the charts, and beside them, in type, a very brief analysis of what that particular characteristic means in the make-up of a human being.

After your client has written a sentence or two, scan it for factors given in the chart, as follows:

How he has spaced his bit of writing on the paper as shown in the seven examples given.

What kind of spacing he has given words and lines, per examples.

Levelness of writing, whether even or up or down hill.

Size of writing

Slant of writing, if any

Whether slow and rounded, heavy and bold; light, rapid

Note ways in which the M, N and U are written, per examples

Check spacing of letters, per examples, whether wide spaced, crowded tightly, etc.

Examples are given of the various ways in which the letter "T" and "i" are crossed and dotted, and these should be noted in the writing sample.

Note how words are begun and ended, per the examples also if the writing tapers to smallness, or to largeness, per the examples.

The way in which capital letters are made is significant and several examples are given.

Some writing has peculiarities such as the little "hooks" at the beginning or end of a word, or the way letters are written with loose "knots", or with closed or open tops to the "o", etc. See examples given.

Examples are devoted to upward loops or downward loops and their meanings; watch for these in your sample writing.

As you check over each of the above, note with a small check on the chart the characteristics each variation in the writing seems to indicate, taking such characteristics from the printed lines beside the writing examples.

When you are finished with such checking, you will have a small group of facts about the person, and from these you draw your analysis, which you write in the spot provided on the chart. Chart is then signed by you and given to the person.

How To Give Additional Readings

If you have time, and especially when reading the handwriting of only one individual, privately, you will find person much intrigued if you give a more complete reading than the brief one possible on the chart. The

following pages give you material for such readings in a general way. Following these rules, and using your own imagination and common sense, you can develop a very fluent ability at giving readings, based to start with on the handwriting analysis, but ending as an inspiration and "lift" to the person for whom you are "reading".

There are several things to keep in mind when giving a reading, whether based on graphology, palmistry, cards, astrology, or just cold readings.

First, the person with whom you are working has one interest in mind -- and that is himself. Otherwise, he or she would not be there at all. Secondly, the chances are that he is not at a highly successful and triumphant peak of his life at the moment he is talking to you, because people, at such times, never seek or think they need help.

The person who is in the mood for such analysis is much more likely to have something on his mind; to want to improve his position in life, or he may be in serious trouble.

You therefore must concentrate entirely upon him, as a subject, and your reading must be always optimistic, always suggestive of the best or better things. Never critical, always helpful, always confident.

Human problems occur by the million, but fall into only a few categories and can be generalized into even fewer -- mainly love, money and health. Therefore, what you say to one person can be used just as aptly to many others. Your cue is to keep conversing freely and with confidence and knowledge. For this you require a framework of phrases which fit many cases.

We have furnished you herewith several lists of such phrases which you will do well to learn and use frequently. Key words in the phrases can be linked with key words on the Graphology Chart, so that you can expand the brief readings given after each example.

The "Very Personal" remarks will give you a starting phrase which you can fill out with what knowledge you have gained of the person thru the Chart. Those under "Love and Marriage" apply to every girl and boy and man and woman you will ever talk to, because people are either married or want to be. If married, they are either happy or unhappy and the remarks are just as apt.

Relative to money, you will find lists of "Favorable Employment". From this, based on the characteristics of the person you have discovered from the Chart, you can suggest types of employment he should be in. If he seems to be perfectly happy in a type of work entirely foreign to the indications of the Chart, this is because he has overcome certain difficulties. But he must be alert that they do not arise later in connection with his work.

If he lacks money, or is not happy with his job, he might seek the kind of work suggested by the characteristics in his own writing.

You can tie up the types of jobs with the analysis by considering what qualities each job would require if a person is to do well with it. The sociable, friendly, open type of character who makes a good salesman would not do well in a confining job where he worked all alone, with no outside contacts.

In all readings, keep your comments really somewhat general, while seeming

to be very specific and personal. Never give special or legal advice. Always seek to really help the person for whom you are working by giving his confidence a lift, introducing a complimentary phrase where possible. Give him something constructive to think about.

Let them talk, if they will, taking mental advantage of every statement they make, to enlarge on what you are telling them. You can "play back" their own remarks then, with the addition of helpful comments, bits of advice. Indications of weakness (but pointing out such weakness only in such a way that it builds up, never belittles, the person). Keep in mind that the person for whom you are reading must be made to feel he is, or easily could be, a Hero, an Expert, a Champ, A King.

For your own background reading: To show you how to say things, and what can be said, go to such inspirational sources as "Dale Carnegie's books: How to Stop Worrying, How to win friends and Influence People... Also: The Magic of Believing, by Claude Bristol. The Power of Positive Thinking by Norman Vincent Peale, plus his other books. New books on such subjects are appearing all the time; you can keep well read on them and turn the material to good advantage.

Outline of Remarks relative to Love and Marriage

Helpful ideas on which to build your reading on this subject: Be tolerant, develop tenderness, be understanding, be mindful of little things, plan thoughtful surprises, prove your affection, stay clear of arguments, cultivate tact, do things together, have mutual interests, omit criticism, stick up for partner, be bright and gay, avoid suspicion, sacrifice bad habits, consider other's feelings, don't take love for granted, control your temper, don't be sarcastic, avoid nagging, don't be jealous, control your moods, always forgive, leave room to make up, double your patience, cultivate generosity, remember anniversaries, birthdays are important, be a good listener, be attentive, thoughtful, keep neat and clean, greet friends courteously, show respect for relatives, don't be conceited or selfish.

Outline of Remarks Relative to the Average Person:

Develop the ability to concentrate. Don't be changeable. Respect opinions and personal properties. Learn to relax and avoid worry. Admit mistakes, don't make excuses. Don't hold grudges or seek revenge, Don't win an argument - and lose a friend, or love. Recognize good in everyone, be sincere in both business and romance. Accept criticism. But don't give it just to belittle. Fulfill obligations and promises. Keep your word. Tend to your own affairs first - don't meddle. Cooperate - like begets like. Plan your work and follow through. Master one thing - don't skip around. Be determined to rise above any bad break. Don't waste time - it is the stuff life is made of. Cultivate helpful friends. Think things out - use your own common sense. Persist tactfully, diplomatically - fight and you make enemies. Don't rely on luck. Make your own "breaks".

Believe in a thing. Be enthusiastic. You can sell the world. Guard your health. It should come first. Don't drive others away by being gloomy. Don't let trifles upset you; Avoid acting on too short notice and then regret the results forever. Defeat your fears with positive thinking. Plan to save and spend wisely. Don't be stubborn where it is impossible to win. Have balanced spending. Curb extravagance. Dream, but then work to make your dreams come

true. Don't believe everything. Be cautious. Avoid putting off decisions. Get the facts. Draw a conclusion. Make your word good as gold. Keep on a gold standard. Don't be impatient with those who are less quick. Be an independent thinker - not a slave to others.

It is understood that you will not use every phrase given in any one reading. Get these phrases into your mind - into your sub-conscious where they can be brought forth when you need them. Then you can speak freely without searching for something to say.

Suggestions for Types of Employment

As referred to earlier, to be used for young persons on the verge of their life work, for persons dissatisfied with their present jobs, for ambitious persons, etc.

Consider the requirements for each of these kinds of work and have them in your mind, so that when such abilities show up in an analysis the type of employment will immediately suggest itself.

Ambassador, architect, accountant, actor, advertising, agriculturist; artist, athlete, aviator, beautician, barber, builder, buyer, chemist, clerk, coach, construction worker, craftsman, creative artist, dancer, decorator, designer, die cutter, domestic, doctor, dramatist, dressmaker, druggist, homemaker, educator, engineer, electrician, entertainer, executive, factory worker, florist, foreman, furrier, good cook, inspector, government worker, jewelry, laborer, lawyer, leader, lecturer, legal worker, literary worker, machinist, longshoreman, manager, manufacturer, mortician, mechanic, medical man, mentalist, navigator, railroad man, television expert, merchant, model, military man, miner, magician, nurse, organizer, oculist, orator, pattern-maker, photographer, preacher, professor, politician, printer, public service worker, publisher, race track man, radio man, real estate man, religious researcher, routine workers, scientist, secretary, speaker, sportsman, surgeon, switchman, teacher, television, theatre man, transportation worker, vocalist, versatile person, one of single talent, one of many talents.

TELE-TRICKERY

This was issued by CORINDA in mimeographed form and contained six tricks to be performed over the telephone. Firsttrick uses the "Brain Wave Deck". Spectator directed to call someone on phone, ask person to "think of a card" and tell the spectator his "mental selection". It is then announced to all those present. You run a pack of cards you hold FACE DOWN until you come to a card which is seen to be FACE UP IN THE PACK. It is seen to be the identical card "mentally selected" by the spectator at the other end of the phone. Also this card is turned over and shown to have a different color BACK DESIGN from the color of the rest of the cards. In case you are not familiar with the deck in question, here is a little history behind it:

The "Brain Wave Deck" is a variation of the popular "Rough and Smooth" principle deck which is now employed in numerous trick decks. The principle

was first introduced to magic in two trick decks which I first brought out in 1921 (see the full page ads in the 1921 "SPHINX MAGAZINE" by Poole Brothers Magic Shop, which was 60% owned by Burling Hull). In my two decks, the "Devils Deck" and "Mind-Reader's Pack", the former was an application of the Svengali principle and used the same "forcing" cards alternated with plain or indifferent cards. But with each "Pair" of cards coated in such a way that they would resist sliding apart when run or "fanned" from hand to hand. The indifferent card being on the bottom, the "forcing" cards were each hidden behind an indifferent card. The "Mind Reader's Pack" consisted of a pack arranged in the well known "Si Stebbins" rotation, but with each two cards "paired" and treated with the "roughing fluid" so that they would tend to remain together when shuffled. Any time one card was selected, by merely bringing the next card to the top or bottom of pack, and glimpsing its index as you laid the pack aside, you would naturally know the name of its other card of the "pair" which had been selected by the spectator.

THE BRAIN WAVE DECK

In this version, 26 cards with red back design and 26 cards with blue back design are used. The faces of all the cards are treated with a liquid called "Roughing Fluid", which has the result of making these cards resist sliding apart when the cards are run from hand to hand -- while the backs of the cards slide freely when fanned. Pack is arranged in the order as follows: All the blue back cards are in red suits; Hearts and Diamonds. All the red back cards in suits of Clubs and Spades. Then the cards are arranged in order from Ace to King. That is, the Ace of Hearts is face against the Ace of Clubs. The next pair will be the Two of Hearts faced against the Two of Clubs, and continuing on in the order of their value. Now when you fan or run the cards with the blue backs up, the pack will appear to have all blue backs. But if you take the pack from the case with the red backs up, and run the cards from hand to hand, it will appear that the cards all have red backs. Pack is placed in case and the pack marked to indicate, or you can memorize whether the flap side of the case has the cards with one color of back uppermost. If you hold the case with the flap side down, the cards will be with the other color uppermost.

Soon as you learn the card "Mentally Selected" by person at other end of telephone wire, you take the pack from your pocket with either the red or the blue side uppermost. Then, holding the pack horizontal, run the cards across from left hand to right hand counting until you reach, say, the number five pair of cards, which will be the five spot. Then pressing lightly, slide these two cards apart and reveal the Five Spot is face up in the pack, while all the other cards appear to be face down. Removing this card, turn it face down and reveal that it is of a different color back from the entire balance of the pack.

Trick #2. You notify 52 friends who have telephones for each to keep only one card of the pack in mind. When someone selects a card, you inquire the name of the card or learn it otherwise. Then tell spectator to call up the proper person of your 52 friends, and ask over the telephone for name

of the card selected.

Trick #3. requires that you synchronize your watch with some friend's clock or wristwatch. Have a card selected and then at a certain time have the person call up your accomplice and ask the name of the card. This means timing. If the card is a Heart, you call up near one o'clock. If Clubs, the hour hand must point at 2:00. If Diamonds, at 3:00, and if Spades at 4:00. Again you repeat the same rotation of suits, Hearts, Clubs, Diamonds, Spades, starting with the hour hand at 5, 6, 7, or 8 respectively. Also, at same rotation, 9:00, 10:00, 11:00 or 12:00. To indicate the numerical value of the card, you use the minute hand, which must point to one of the 12 Dial numbers at the time you call. This indicates the One Spot, 2 Spot, 3 Spot, etc. according to the number on the dial at which the "minute hand" is pointing at the time.

Trick #4. Corinda credits this to an effect in Al Baker's book. You make up a list of articles that will be readily found at home or parlor -- or another list at restaurants. Articles like ashtray, pencil, lighter, clock, knife, book, cup. Memorize these 20 articles in connection with 20 names like Wilson, Watson, Kelly, Samuels, Simmons, Berry, Collins, etc. Gathering the approximately 20 articles from around the room, you place them on a table and ask the spectator to select one. Then tell him to telephone your confederate and ask for a Mr. Wilson, Watson, Kelly, Samuels, as the case may be, which name you have associated in your memory with the article selected. As your accomplice answers the phone and hears the person ask for Mr. Kelly or Samuels, this will tell him which article has been selected - s he can say: "Yes, This is Mr. Kelly speaking. Think of the article that you have in mind -- Ah, yes, I see! It is a lighter."

Trick #5 - employs a window envelope, a Swami Gimmick or "nailwriter". Person selects any subscriber from a telephone directory, tells you the name of the subscriber selected. You write a word or number on a card, apparently a "PREDICTION", of which you then place in a sealed envelope. Person is told to telephone and ask the subscriber to name any word or number. The spectator then tells you what the subscriber selected in the way of a number or word. You open the envelope and show the card, and on it is written the same word or number. The trick is a familiar one to most of you. You simply write on the card "I predict the word given to you by the person you telephone will be ----". After you learn the name or word or number, you use the nailwriter in the familiar manner to write the word or number, in the same space which you left blank on the card.

Trick #6. Spectator decides on a number under ten thousand. Tell him he can telephone your "medium" and ask what number has been selected. You mentally subtract 2,222 from the figure. Then telephone your accomplice, dialing his number correctly, but when he answers, inquire: "Is this Eldorado number so-and-so?" Quoting the number arrived at by your subtraction from the number. Hand the phone now to a spectator to do the talking. Your accomplice simply adds 2,222 to the number you mentioned to him, and he then can give the number that the person originally selected. There is possibility of fun in this last item, when worked with your friends. Corinda gives very elaborate suggestions and for overcoming any snags or difficulties encountered in working each trick, which shows he has thought it out well. You may find this Tele-Trickery item of service to you.

"DR. STANLEY JAKS' PREDICTION"

This was an item made up and sold at \$10 in the form of a plastic letter-opener, black in color, which contained a flat sliding space within it, in which you could conceal a folded slip of paper bearing a prediction. By opening a sealed envelope with this letter opener and pushing forward a little projection near the handle of the opener, you could eject the folded slip of paper into the sealed envelope. The folded slip passes out through a slit in the sides of the letter opener. This made it possible to mail a blank envelope of opaque nature to someone or some club and asking that all seals be kept unbroken until you arrived. Informing those concerned that the envelope contained a sealed "prediction" of some event which would occur on the day of the show and also contain the headline of the newspaper on the date of your show, which you had booked some time ahead. The envelope is opened on the stage during your show and proved to contain the promised prediction. Of course, you prepare the prediction at the last moment before your show and insert it in the letter opener gimmick. Brought out and sold by Lou Tannen of New York.

BRON'S THOUGHT COINCIDENCE

Bron's Magic Co.

This effect is based on a principle of magic which is neither new or original. However we believe that this is the first time it has been used with such startling results. In brief, the spectator is given a blank card on which he is to write any name that he cares to. He then signs his name for identification. He may even draw a picture on the card. Spectator then concentrates on the thing he has drawn. The performer who has a card similar to spectator now writes something on his card and also signs his name. Both spectator and performer now place their cards on the table face down. The Spectator then turns his card face-up and when performer turns HIS card up it is seen that the performer has duplicated whatever the spectator wrote on his card.

You will need two envelopes and two cards for this effect. The cards are quite ordinary but one of the envelopes is prepared by having the front of it cut out. These two envelopes are on the table, flap side up. The two cards are close by. Spectator is asked to think of anything, name of a playing card, a person or anything like that. The spectator must concentrate on the object then write or draw it plainly on the card. Spectator retains card and simply concentrates on his object. Performer takes second card and also writes or draws something on it. This card is placed in unprepared envelope, which he gives to spectator to hold. Performer takes spectators card face down and places it in the prepared envelope. This must be done carefully so that the spectator cannot see the front of envelope. It is now quite easy to see what was written on card simply by looking at front of envelope.

Performer now pretends to have made a slight error. He asks spectator

if he signed his name to his card. Of course spectator did not. Performer then returns spectators card to him face down and discards the envelope. Performer also takes his card from spectator and the envelope is also discarded. Spectator is told to sign his name to card and place it face down on the table.

Now for the dirty work. The performer knows what is written on Spectators card, thanks to the envelope. You are doubtless if the performer has written something on the card before. Well, he has. When spectator was writing on his card the performer was signing his name (performers) to his own card. Now when card is returned the spectator signs his name but the performer already has his name on the card so he writes or draws whatever spectator drew on his card. Thus, performer under misdirection reproduces the object that the spectator thought of. Try it on your friends. It's GOOD.

A POSSIBLE IMPOSSIBILITY

- Delmas W. Jenkins -

The Effect as the Audience Sees it:

A full pack of playing cards is introduced and shown to consists of all different cards. They are given a dove-tail shuffle by the performer.

Fanning the cards, the performer requests that one or more of the spectators make a mental selection of one of the cards exhibited in the fan.

The pack is immediately handed to a spectator, who gives it a thorough shuffle and hands it back to the performer.

The performer next introduces a blindfold, which is passed for inspection and proven to be entirely opaque.

Having been securely blindfolded the performer takes the pack in his hands and proceeds to remove the cards from the top of the pack in fans of five or six with the request that when the spectator sees his card, he will please step forward, remove the card from the fan and silently display it to the rest of the spectators.

Immediately upon his doing so, the audience is electrified to hear the performer announce the name of the card mentally selected by the spectator. A fact that makes it even more wonderful, especially to a magician, is the fact that it is apparently impossible for blindfolded performer to see or have any knowledge of the cards held in his hand and that it is evident that it is not performed through the aid of confederacy.

Requisites:

Two packs of ordinary playing cards of the same size and design, a blindfold and a table containing a well suitable for the disposal of the pack

of playing cards.

Preparation:

The first step to be followed in preparing for the presentation of this effect is to remove the following ten cards from the first pack, which for the sake of reference we will call pack A; ACE OF DIAMONDS, FOUR OF CLUBS, SEVEN OF HEARTS, TEN OF SPADES, KING OF DIAMONDS, THREE OF CLUBS, SIX OF HEARTS, NINE OF SPADES, QUEEN OF DIAMONDS, and the TWO OF CLUBS, and place them on the top of the pack in any order. This pack is then placed on the table.

The second pack, or pack B, is prepared by removing the ten cards that correspond with those just named and arranging them at intervals of five throughout the pack in the order given above---the more informed of my readers will at once recognize this as being the celebrated "SI STEBBINS" arrangement---so that every fifth card, starting from the top, is one of the ten cards. Having completed this arrangement, you will now find that the cards are in the order given above and at intervals of 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50.

Pack B is then placed on the table immediately in front of the well where it is hidden from view by the blindfold which is placed in such a manner as to shield it from the sight of the audience.

All arrangements are now complete for the presentation.

First pick up pack A from the table and show by fanning that all cards are different. Next give the pack a dove-tail shuffle; this shuffle is hardly so innocent as it seems, as the performer must take care not to allow the top ten cards to intermingle with the others; but fall on top so that they retain their original position as before the shuffle took place.

The performer now fans the deck in such a manner, that only the top ten cards are visible, and requests that the spectator mentally make note of one of them.

The pack is then handed to a spectator, who gives it a thorough shuffle and hands it back to the performer.

Upon regaining possession of the pack, the performer apparently places it on the table behind the blindfold, but in reality, it is then dropped in the well, and the blindfold immediately picked up thus revealing the pack B; which to all appearances is the one just placed on the table. The blindfold is then passed for examination.

The performer next picks up pack B from the table and steps forward and has the spectator blindfold him. He then removes the cards in fans of five from the top of the deck and shows them to the audience at the same time repeating to himself, silently, as the first fan is removed, ACE OF DIAMONDS, as the second fan makes it appearance, FOUR OF CLUBS, and as the third is shown, SEVEN OF HEARTS and so on throughout the pack, until the spectator steps forward and removes his card from the fan.

The performer is thus enabled to know that card, that the spectator is now holding, is one of the original ten-cards displayed for his selection;

as the other four were not shown, and hence it thus follows that it must be the mentally selected card and that it is the card which the performer has just previously and silently called to himself and in this manner he is able to know it without seeing it and hence call it by name.

SIGHT UNSEEN

-- Jenkins --

The effect as the audience sees it:

The scene takes place in a drawing room. The performer announces his intention of giving a demonstration of thought transmission and that to a person at a distance. His assistant will act as the receiver while the performer will occupy the position of transmitter.

The assistant is then accompanied to another room; where he is placed in the custody of a committee. Thus he will have no knowledge of what takes place in the drawing room.

The performer now introduces a pack of playing cards and removes the four aces. These cards are now placed in a row on the table and a member of the audience is requested to step forward and touch one of the four cards.

After his having done so, another member of the audience now goes to the adjacent room, where the receiver is situated, and asks the name of the chosen card in any form shape etc. of a question he may care to propound; though it is not necessary for him to speak unless he wishes to do so.

Notwithstanding the fact that the assistant could not apparently have any means of knowing the selected card, yet he is able to name it correctly in every instance as though he had received a mental view of what took place in the other room.

Requisites:

A pack of playing cards and the knowledge of the following ingenious arrangement used in determining the selected card.

Arrangement:

It is an understood agreement between the performer and the one who is to assist him, that they shall arrange to be introduced to the members of the assemblage and that they shall take special care to be introduced to the first three people at the same time.

According to a premeditated understanding, the first three people shall be classified alphabetically in the order that the initials of their last name occur. For instance, if the first three persons names were Mrs. Smith, Mr. Bell and Miss Jones, they would be classified in the order of Bell, Jones and Smith.

It is understood that the first person, Mr. Bell will represent the Ace of Diamonds, the second, The Ace of Clubs, the third, the Ace of Hearts, while any other person in the audience, irrespective of their name, shall represent the Ace of Spades.

Presentation:

Arranging the four cards on the table, performer casually requests that one of the first three people introduced please step forward and touch a card.

We will say that he calls upon Miss Jones. If he is so fortunate that Miss Jones selects the card represented by herself, he will now instruct her to please go to the room in which the assistant and the committee are located and personally hear the name of the selected card from the lips of the assistant.

When she enters the room, the assistant will immediately know even before she speaks, that the card was the Ace of Clubs as that is the card she represents; though I should perhaps mention that it does not always follow that this person is the one who selected the card so do not be misled into making the statement that she did select it.

If, however, you also desire to name the person selecting the card, you should agree with your assistant that you shall also make it a point to always have the first person introduced select the card.

We will suppose that she had selected the Ace of Diamonds. In that case the performer would see to it that Mr. Bell was the one to ascertain the name of the card from the assistant, or had it been the Ace of Spades selected, any member of the audience, other than the first three, would suffice.

This experiment, through the aid of the splendid subterfuge that is employed in learning the name of the selected card, may be worked in any surroundings without a chance of detection and always creates a profound respect for the power of the performer and his assistant.

A PECULIAR PERCEPTION

- Jenkins -

The effect as the audience sees it:

The magician obtains the use of a borrowed pack of cards which he proceeds to give a thorough and genuine shuffle.

The audience is now requested that a number of spectators, the number unknown to the performer, will please draw cards from the pack during his absence from the room, note them and return them to the top of the pack which, after all cards are returned, shall be cut in half several times.

Upon his return, the performer is able to count off the number of selected cards and to name them though he does not see their faces.

Presentation:

Upon receiving the borrowed pack, the performer gives it a shuffle and then takes the opportunity to casually glance at the bottom card of the pack, without it being apparent to the audience that he is doing so, and notes it. The next move it to secretly mark the pack of the top card with the thumbnail.

The performer is now ready to leave the room.

Upon his return, he picks up the pack and fanning it shows that all cards are different, under cover of this move, he cuts the pack to the card he had previously noted as being the bottom so that this card is restored to its original position and at the same time he notes the card that is directly below,, as after the pack is cut, this will then be the top card. As a result the selected cards are now on top of the pack, though the audience does not yet know this.

The performer then counts off the selected cards from the top of pack one at a time, thus reversing them, until he comes to the card with the thumbnail mark. In this manner he is able to know the number of selected cards.

Bear in mind however that the selected card that was originally on top is now on the bottom, due to reversal.

Now the performer is ready to name the cards which he does by making use of the following "dodge" as worked by myself.

We will suppose that the card that was reversed and brought to the bottom of the bunch of the selected cards was the Ace of Clubs. I now name the top card as being the Ace of Clubs and remove it, noting as I do so what it really is, and place it on the table without showing it to the audience.

I then apparently name the second card, but in reality the name is that of the card just noted. This process is carried out until the last card has been named; which I should say is really the first one called.

Thus I have done away with the use of any extra cards in carrying out this plan and without apparently having looked at a starting card. Something which the more advanced of my readers will recognize as being a radical departure from and a decided improvement over the old one ahead system of naming cards without apparently seeing them.

The cards are then removed from the table and exhibited to the audience. In the act of doing so, the performer takes the opportunity to slip the bottom card to the top in the order that they may be found in sequence that he named them.

Clothed in the proper patter and presented with snap, I am sure that this little effect with its subtle moves will prove a never ending source of pleasure to the manipulator who delights in pitting his skill and tact against

the observation and reasoning power of the beholder.

THE FLAWLESS SPIRIT ANSWER

(By Ladson Butler)

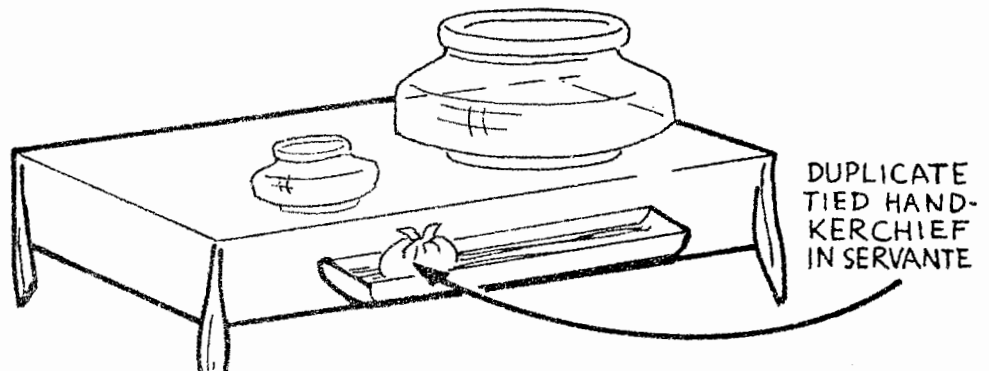
The Effect: I distribute sheets of paper and pencils and some ordinary manilla pay envelopes. I ask my audience to write any questions they desire answered upon either the sheet of paper I furnish or upon their own paper, but in any event to enclose it in the manilla envelope and to make no distinguishing marks upon the outside for reasons to be explained later. These are collected by my assistant in a hat or basket and he carries them to the stage where he drops them into a large gallon size glass bowl which is upon my table. There they remain in plain sight.

I now go on with some other number of my program, such as selecting the words for my reading with another mans' eyes or a slate writing.

Two or three minutes is all the interval really is necessary.

My assistant brings upon the stage a smaller glass bowl, and places it upon the table. Both bowls are absolutely free from faking. Pay close attention to the following as the presentation either makes or mars it.

REAR
VIEW



I call the attention of my audience to the fact that the large bowl contains a number of questions written by themselves and which have been in plain sight all the time. They are enclosed in plain envelopes unmarked in any way so that I am unable to select one written by a confederate. To make sure I do not do this, I ask the assistance of some young person in the audience. I have him take one of the envelopes from the bowl. I show a large plain handkerchief which is also free from guile. In this I have the young man place the envelope and it is fairly tied across corners. This parcel I hold in my right hand. I am standing at the left side of my table. The small bowl is about the middle of the table but near the back. With my left hand I reach for the bowl and holding it fairly in front of me I drop into it the parcel which is in my right hand.

I give bowl and all to the boy and have him take it to some influential looking spectator. I pick some man who is of the type that enjoys any kind of publicity. From this time on I do not approach nearer than five feet to the bowl but I do a lot of invoking spirits, etc. Then I ask the gentleman to open it and he finds an answer written across the question and on the same paper. It is written in very heavy pencil so all may see and it is about as good an answer as a spirit usually gives. As a matter of fact it is freely a selected question. I have never known this to fail to make a profound impression.

The Method. Do not make the mistake of despising this for its simplicity. It makes a great impression because it is so free from trickery, *except* in two places. The first place: when my assistant returns to the stage and before depositing the questions in the large bowl he tucks one under the lining of the hat or palms it. I leave the exact method to him and I will leave it to you. He goes off stage, opens the envelope, writes as witty or impressive an answer as he can think of, seals it in a duplicate envelope and ties it up in a duplicate handkerchief, using the same knots I use later. When he brings the small globe upon the stage he brings with it this parcel which he loads upon a servante on the left rear side of the table. When I pick up the small bowl with my LEFT hand, my right is in a position to naturally drop below the back edge and with one continuous movement drop one parcel and pick up the other which is dropped into the small bowl. The effect of this now depends upon the manner in which you work up the finale. Do not let your audience get the impression that the trick is accomplished. Aside from this particular use, I find this little exchange move handy hundreds of times. It is the work of William A. Russell of Batavia who uses it in the twentieth century handkerchief trick.
